

REVIEWS FROM THE FRINGE FESTIVAL • P. 12

Edmonton's News & Entertainment Weekly

SEE magazine

EVERY THURSDAY • #94 • AUGUST 24-30, 1995

FREE

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Photo: Steven Lungley

Punk princess Patti Smith emerges from Motor City's shadows. For story, see page 24.

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Jonathan Murphy says when the Left fractured into factions, they left a gap for conservatives to fill.

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Shop until you drop in Hong Kong. Specials on alligator shoes in aisle nine.

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Even though he's been decorated with Canada's highest literary honors, author Rudy Wiebe still holds a fascination for local history — so much that he's tackling a writing project for an upcoming cultural project. (Cover photo by Wendy Boulding)

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SEE's interpid crew checks out the best and worst of the Fringe.

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They may lack the outrageous pyrotechnics of the past, but former E-towners the loved one are back with a vengeance.



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Fine Food at the Fringe.

Anything else is a Tragedy!

Café Soleil

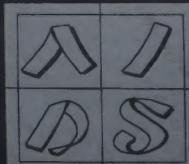
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Boyle Street's wrong turn

The Boyle Street Community Co-op is misguided in its attempt to move into a part of downtown which is meant to develop onto a loft-type residential community.

It's unfortunate that they were forced to find a new home, due to the destruction of their old home to make way for the concert hall. But they should look in another direction: where the growing clientele live.



Consider their name: Boyle Street is synonymous with the 96 Street community and obviously refers to the Boyle St. area. Cooperative should be self-explanatory.

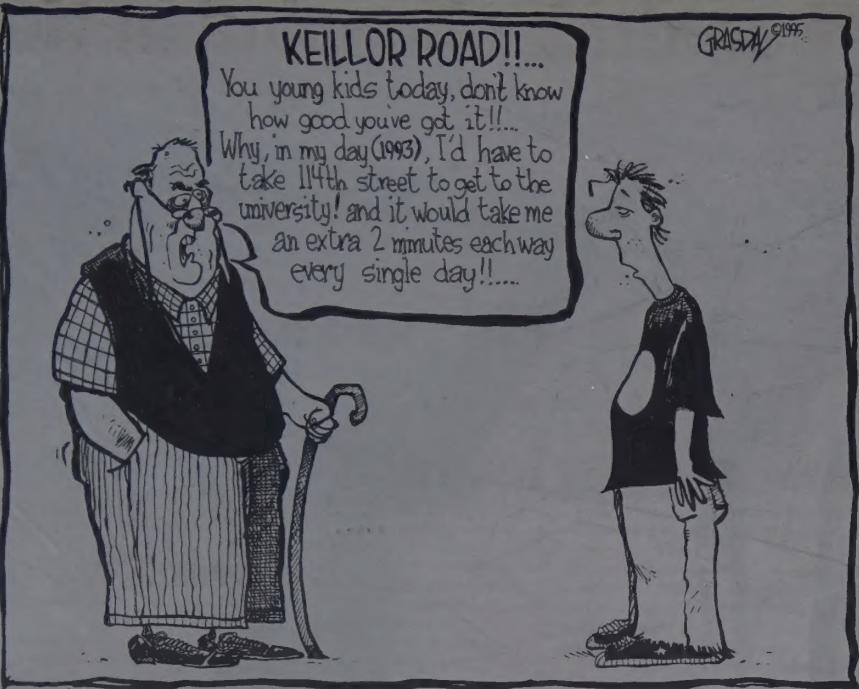
None of those descriptions would be appropriate should the agency relocate to 105 Street and 103 Avenue. It wouldn't be Boyle (96th) Street, it wouldn't be in that community, and it sure as heck wouldn't be cooperative.

Its proposed new location is right across the alley from downtown Edmonton's most exclusive loft apartment building.

"For \$200,000, you too can live in a luxury environment, across the alley from an inner city service, whose clientele can readily reduce the value of your property in half!"

I can just see the billboards now...

And I don't blame those who own apartments in the Excelsior for complaining. They bought these expensive condos based upon the



belief that our downtown will develop into an interesting and compatible place to live. That's what they were sold, and if the predicted future is realized, that's what will happen.

Bossy Liberals

But not if the Liberals who run the Boyle Street Community Co-op have their way.

Nope, they are pretending that the inner city is now everywhere in Edmonton.

Pardon me? That's nonsense! Do you think you find the chronically unemployed or the indigent on 104 Avenue at 105 Street? How about Oliver? Glenora? Gimme a

break. Look north-east, my friends. Look to Norwood, Cromdale, Abbotsfield.

There are many buildings in northeast Edmonton begging to be filled. Some of them are still owned by the province, a few by the city. The rents could be very affordable.

If there is some political statement implied by their decision to try to move into what is bound to become an upscale residential neighborhood, it is at the very least misguided. Do these people not want our downtown to develop as a residential community?

Do they not want to serve the needy? If they did, they would certainly

relocate in the northeast, where numbers and unfortunate circumstances form the very clientele they say they want to serve.

We already have the Bissell Centre and Operation Friendship on or next to Boyle Street.

Necessary move

So, why can't the one agency that has been forced to relocate move into the part of town where its services are so sorely needed?

All they'd have to do is rename themselves: The Northeast Community Co-op.

Pam Barrett writes weekly for SEE Magazine.

Vegetarians find issues with some meat to them

BY ALAN RUTKOWSKI

Several years ago, when smoking was still permitted on international flights, I was returning to Edmonton from Frankfurt on Air Canada. I was on my second Jack Daniels and lighting my third cigarette when the stewardess came with my meal.

"Mr. Rutkowski?" she asked tentatively.

"Yes."

"You ordered a special meal?"

"Yes, I did."

She hesitated. "Vegetarian?"

"That's right. Is anything wrong?" I asked.

"Oh, nothing," she replied, handing me the tray. "You just don't look like a vegetarian."

It's true, I guess I didn't fit the stereotype. Most vegetarians adopt the diet for health and/or ethical reasons. They don't smoke because they don't want to nullify the health benefits of avoiding meat and die prematurely anyway because of some smoking-related illness, and/or because they believe that secondary smoke in the atmosphere contributes to bronchitis in forest animals and lung cancer in house pets. If they drink

at all, they tend to prefer white wine.

I became a vegetarian when I started studying for conversion to Judaism. Vegetarianism makes it easier to observe Jewish dietary laws. A vegetarian Jew doesn't have to worry about inadvertently mixing meat and dairy, for example.

Things are never what they seem, especially nowadays. Smoking is banned on international flights (and almost everywhere else), so you can't tell who's a smoker anymore.

The influence of California nouvelle cuisine has made meatless dishes popular even among those whose habits are not otherwise monastic, so no flight attendant would bat an eye at serving one to a whiskey-swilling passenger.

Vegetarian badge

Now that the meatless meal in itself is no longer a badge of vegetarian orthodoxy, the question arises: who is a vegetarian? Does motivation make a difference?

Telling people you're a vegetarian can get some strange responses.

"Well, so am I really," one wom-

an told me when I said I was a vegetarian. We were in a cafeteria line and she had commented on my light lunch of a salad and a bun. She was having two hamburgers. Why would someone who is having two hamburgers for lunch want to claim she is a vegetarian?

Partly, of course, it's a question of guilt. Endless studies have shown that too much meat eating is bad for health. So, perhaps what the woman meant was that she has every intention of eliminating meat from her diet, just not now.

Health concerns

In fact, perhaps her intention, based as it is on traditional vegetarian health concerns, would make her more of a real vegetarian with her two hamburgers than I was with my salad.

Another factor is the word "virtual" as in "virtual reality" and the fuzzy popular notions around it. The idea is that cutting your meat eating down to anywhere from, say, two hamburgers a month to two a year makes you a virtual vegetarian.

But I think there is a third factor that may seem far-fetched at

first. I think the decline of the political left has sent many good people off in search of good causes with which to identify. There is no coherent left-wing answer to the right's agenda for dealing with the global economy.

So, if we are no longer of any theoretical use to the labor movement nor have any solid ideological tools to pass on to the next generation so it can offer some effective resistance to what the global economy has in store for it, at least we can stop eating meat.

The left lacks authenticity on all the issues it has tried to substitute for the economy. I recently got a firearms acquisitions certificate because I want to buy a muzzle loader. I will probably confine my shooting to the rifle range, but I haven't ruled out hunting. The reaction of my staunchly left-wing, anti-gun friends was not as staunch as one might expect.

"Hunting? But you're a vegetarian!"

"Just because I don't eat meat doesn't mean that I can't enjoy killing animals."

"Hmmm, I guess that's true."

Needed: a new social gospel

These are dismal times for progressives in Alberta. Ross Harvey's New Democrats have disappeared with nary a trace. The Liberals on the other hand are hopelessly divided between them with a social conscience, neo-conservatives who don't care (Ralph's populism), and poor souls who simply picked the wrong horse in the last provincial election. At the federal level, the Chretien government banks in huge popularity, but has yet to implement much of its ballyhooed Red Book social agenda.

JONATHAN MURPHY

In the absence of a left voice the fulcrum of debate has moved far to the right. The radical influence today comes from the Reformers and their allies, who are pushing liberals into a fierce obsession obscuring human needs. The United States always goes even further with such fanatics that we more-reserved Canadian There, a neo-fascist, Pat Buchanan, is treated as a legitimate presidential candidate. Buchanan calls for a total ban on abortion and an erection of a Berlin Wall along the Mexican border to keep out "illegal aliens."

Paradoxically but typically, the decline of the Left arises from seeds sown at a time of its greatest strength. During the tumultuous '60s and '70s, personal liberation was the watchword. Indeed, you could scarcely be a Young Republican as you wandered through Toronto's Yorkville or San Francisco's Haight Ashbury districts with long hair, tie-dye clothes, and bare feet. But the essence of that era was an overwhelming obsession with self. Soon or later, the Right was bound to chill out and the hippies would cut their hair. Today's society is a product of an inevitable marriage of convenience.

Groovy rebellion

It's hardly surprising the Left was misled by all the groovy silliness. Student leaders went so far as announcing the campuses were bases for the Revolution. Yet the admirable sympathy with which the students viewed the plight of the Vietnamese peasants waned considerably as soon as the war ended. A development doubtless unconnected to the fact the students' own lives were no longer at risk.

Though it disappeared almost suddenly as it had erupted, the hippie era left an indelible mark on progressive thinking. Where the Left's hallmark had been altruism and cooperation, the movement now fractured into myriad of self-interested factions. None of them seemed to get along together. Whether it was unionism or gay rights or feminism or multiculturalism, it was quit if you

continued on page

Knock-off central: shopping in Hong Kong

BY RAY RUDOWSKI

As you walk off the Tsim Sha Tsui subway stop in Hong Kong's Cowloon district, you ascend into the world's Wal Mart. Hong Kong is shopping what the Liberals are patronizing; it's everywhere you look. As you walk onto Nathan road, prepared for a shock. Faster than Karla Homolka plea bargain you hear a soft, seductive whisper. "RRRRRRolexxxx?" a voice will in a Cantonese accent. As you turn around to see where this call the mild came from you'll feel a

lock on your arm like a human hand-cuff. Welcome to knock-off world. For a mere \$45 CAD you can look like John Rambo without the Gatling gun. The troglodyte who slapped the hammer lock on me and dragged me up to his lair actually had a photo album. It resembled a police evidence book, the kind of thing the fraud squad would keep within reaching distance. If he showed me pictures of women's fake gold Rolexes, men's fake gold Rolexes, fake gold and fake diamond Rolexes, or if you're not feeling flashy, just fake

diamond and fake stainless steel (maybe that was real?). The time-pieces are so real-looking the only way you can tell the difference is their weight: fake Rolexes feel as though they would float off your hand if they weren't strapped on with a fake gold band.

My watchman even mumbled something about a guarantee which I suspect would be flimsier than the plot of a Jackie Chan movie. Downstairs meantime, shops with genuine security guards carrying genuine shotguns stand guard over genuine Rolexes, but who'd want

one of those when you can get a guaranteed fake?

Nathan Road is Hong Kong's shop-till-you-drop Neverland Ranch. Near knock-off central, you'll find the place where the likes of Bill Clinton, David Bowie, even Jean Chretien, go to get undressed... for a while. I'm referring to Sam's Tailor shop. Pictures of Sam and celebrities adorn his cramped little shop, the size of a handicapped washroom stall. Even Richard Nixon always called Sam for a private fitting when he flew through town on the way back from another ego-massage by his comrades in Beijing. I'm sure Sam would tell you Nixon still calls him if it would make a sale. Sam used the old "your Prime Minister bought a suit here recently" line on me. A smiling Jean Chretien hangs near the entrance while a photocopied cheque with the account number whited out sits like a fake Rolex on

display for all to see under the counter. I succumbed to Sam's charms and not because of his patriotic sales pitch. Sam has you come in for up to three fittings and your suit is ready in about three days, less than it takes for a letter to get from Torrington to Beiseker.

On my third fitting, with my pants down to my ankles in the change room, I gasped and fell over, banging my head on the bar fridge Sam uses to keep waiting customers happy. Staring at me from Tricky Dick level was smilin' Brian Mulroney. Sam later informed me that he moved the picture there after Chretien took office. He never did explain why it remains at its current height.

To compliment your new Sunday best, take a short walk into another nearby mall. There you can have shoes made to order. "Would you like the ostrich, python, or alligator, sir?"

Gated suburb locks out the rabble

Ah the suburbs! Quiet, peaceful, safe, secure and absolutely boring! Standing in a suburb you can't tell if you are in Whitemud Creek, Sherwood Park or Calgary. Suburbs are the same across North America. This sameness is a reflection of the housing industry and the marketing of suburban living. Developers build houses, not homes, and subdivisions not communities.

Green Street
BY KEN BARTH

While looking into a particular housing development in southwest Edmonton, I traveled by bicycle through the heart of suburbia. Besides the bicycle unfriendly roads and the same looking houses, the dominant-built forms are the pastel-colored walls that surround the various subdivisions. The walls have signs reminding passers-by that the walls enclose a "community."

This suburban sprawl continues to consume and pave over valuable farmland. Many of the new suburbs sit next to farmers' fields, which will soon be paved over. Why is this "green field" development happening? I suppose this is the easiest way for developers to make money. Land is cheaper on the periphery of the city and taxes are lower. It is much easier to convince consumers of the surface benefits of suburbs than it is to persuade people to make their home closer to the centre of town.

Of course, distancing themselves from the city would be acceptable provided the suburbs were self-sufficient, self-reliant and they paid the true costs of their development. This is not the case. Everyone must drive to get groceries and other goods and services. All of the houses in the suburbs require a tremendous amount of roadways, freeways, sewers and other infrastructure to access other parts of the city.

Just how popular are the suburbs for those people who do not drive cars? The suburbs are often thought of as the best place to raise children, but what do the children think? Has anyone bothered to ask? A city design contest conducted in the United States asked students to design a city for themselves. The results were surprising. The majority of designs submitted by the students favored compact communities that gave

young people access to activities, goods and services. They did not base their designs on the automobile, but rather walking, cycling and public transit.

While traveling through southwest Edmonton I spotted a number of "future transit zones." What is the point of transit in a car-dominated suburb? Why should a suburb be given transit service if they choose to live in a transit-unfriendly development? Anyone who chooses to live in the suburbs does so to isolate and insulate themselves from the rest of the city and its people. These residents will not choose to ride transit. Maybe when gas prices actually reflect the cost of car dependence (pollution, noise, loss of farmland, energy use, etc.)

As I said earlier, I had ventured into the burbs to see Edmonton's gated community: "Promontory Point." This mini-subdivision was built by Carma Developers, Ltd. This development was recommended by the Edmonton Planning and Development department and approved by the Municipal Planning Commission in 1983.

What benefits did the planners see in recommending this development?

Why support a development that has no desire to mix and integrate with other communities and their residents? The fact that there is an electronic security gate is a slap in the face to the idea of community and city living. Perhaps they don't allow children, either.

Cities require social interaction and cultural diversity. This is the essence of the city living. By mixing social and economic classes, you can ensure to a greater degree that people will be looked after. Those of us that are fortunate enough to be comfortable and secure have a loud voice at

City Hall. By demanding quality parks, schools and daycares for their families, they also accomplish the same for other, less fortunate families. What better way is there to show people their commitment to community than to allow "different" peoples in their community?

How do the various emergency services access this gated development? I suppose the various departments have the access code in the event of an emergency. Even Canada Post has to have the access code to deliver the mail.

Recent outcry

The electronic gate is a physical expression of the N.I.M.B.Y. (Not In My Back Yard) syndrome. The gated development and the suburbs in general base everything on separating themselves from the rest of the city. The recent outcry by the warehouse loft condo owners downtown over the possible move of the Boyle/McCauley Co-op is another example. Worry about property values is the main concern. This concern reflects the property owners' commitment to the community. If the price is right they will sell and leave.

City taxes

At the same time property owners gripe about paying property taxes! Maybe city taxes should be assessed on the commitment to community, the social mix of the area, the range of land use and the range of transportation choices.

The end result is that the suburbs, adult-only communities and especially gated communities are the symptoms of a dysfunctional society. If society continues to build walls and fences instead of communities I don't think a gate will keep out the anger.

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**Virtual Fringe: just needs a beer tent**

There's a clinic for people addicted to alcohol. People with cash to spare can go to Betty Ford for whatever ails them. Support groups exist for cigarette, jogging and even sex addictions.



But what about Fringe addictions?

Okay, here's the story. I got married on Saturday. As a result, I left town on Sunday to go on a hard-earned two-week vacation. But my wife and I are both hard-core Fringers (I've been involved for the past five years, and my wife has been involved since the beginning of the Fringe). So we find ourselves at a crossroads — go away and keep what's left of our sanity and miss the Fringe, or stay in town, see the Fringe, lose our sanity, and get an artists' grant?

Fortunately, there's a solution.

The nice folks over at the Edmonton FreeNet (<http://freenet.edmonton.ab.ca/>) have created an information page that is a virtual well of information for the Fringe-challenged.

Different productions

The fringe.net is located at <http://freenet.edmonton.ab.ca/h9/vfringe/welcome.html>. It contains information about five different productions (for now). Those getting involved in the act: *babyHEAD*, *The Farnsdale Avenue Housing Estate Townswomen's Murder Mystery* (It takes five pages to print the title alone on that one), *Maggie's Last Dance*, *Our Daily Bread*, and *Straddle Canada for Five Dollars* A Day.

Straddle Canada is a show out of Toronto, Ontario (western politicians are always saying that people from the east are screwing us. I guess this is just a confirmation.) The group, the Random Few, have a Web site of their own (<http://www.io.org/~dg/random/few>), which mentions some of the shows they do, and includes bios on the members of the group.

What impresses me about this group is that they had the foresight to pay the 15 bucks to become a member of the Edmonton FreeNet. You see, even if you have the absolute best Web site in the world, you won't get a link unless you're a member of the Edmonton FreeNet. Before you get uptight and outraged — the group pays \$15, and for that, they get:

- A Web site built for them by FreeNet volunteers (worth the price of admission right there)
- Full access to the Edmonton FreeNet (which includes e-mail, Usenet newsgroups, full web access and limited ftp access) for a full year

Okay, so you have all of these groups on-line. What about all those 500,000 people wandering around the Fringe site? What about them?

Well, first of all, the FreeNet will have fully functional access terminals on the Fringe site, and inside the Strathcona Library. So any Joe can go and look at Fringe information electronically.

Two cents worth

Not only that, but he/she/it (you can never tell at the Fringe) can also submit a review of the show he/she/it saw. So what you have is the CBC booth (where everybody writes their two cents worth about the shows) in an electronic form.

So, from a mountaintop in Banff with my cell-phone and my laptop, I can get up-to-the minute reviews of Fringe shows.

A word of warning: be careful about getting your Fringe fix on top of a mountain. At that altitude it can go straight to your head.

Peter Summers welcomes wedding gifts in any form, preferably in the form of cash. Failing that, he will gratefully accept your thoughts on neat web sites, freedom on the net, or golf tips. He can be reached through the SEE offices at psummers@tic.ab.ca.



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Warming up to Fall Sweaters hot for school

Fashion trendsetters are embracing an old friend for fall. Except this old friend underwent a transformation and now sports a sexier, sleeker style.

Look BY RYAN GREENWOOD

Knit wear is no longer reserved for frumpy cardigans or bulky parasite-like acrylic sweaters which trap the body.

Sweater dressing now means tight, body shaping turtlenecks and curvy knit dresses matched with retro '50s mini-jackets. The shape making the strongest revival is the variegated rib turtleneck.

The back-to-school crowd will go for the ultra-body conscious sweater which is shown here. Monochromatic and simple, this look works because it's sexy



Photo: Tracy Grobowicz

*Model: Twenty/20 International;
make-up: Nick Purger; fashions:
Club Monaco*

without being overt. It's form fitting without being trashy.

For the corporate look, try a wool skirt which anchors above the knee.

tuck in a ribbed sweater and slip into a button-front wool jacket. Or slip a wool tunic over a rich, charcoal grey angora sweater and pair the look with narrow legged cigarette pants.

Most of the sweater weaves this season are soft to the touch. The super-itchy feel is a thing of the past.

Soft appeal

Fabrics are now blends of cotton, rayon and cashmere. Color hits on both ends of the spectrum. While some favor the soft appeal of camel, others go for the bold flair of fire-engine red.

Knits are classic fall wardrobe builders. Accessible to most figure types in the right proportions and chameleon-like in its presentation, knit wear is fall's most dependable staple. What else would you want from a trusted friend?

Murphy

from page 5

don't get your way.

Lots of people did quit. They quit the squabbling and the faction fights and the purposelessness. They went to school and got good jobs and married and raised families and swore they'd never go to a meeting again.

What they didn't realize was that when they dropped out, they left the field open for the other side. People for whom money was all that mattered. People who would outsource good jobs to starving Indonesian peasants at a dollar a day and not lose a minute's sleep.

The children of the hippie generation are paying for their parent's apathy and selfishness. They can work hard at school, graduate with good qualifications and still end up waitressing, albeit in a trendy Whyte Avenue

eatery. Meanwhile a good chunk of the poor proletarians sit glued to mindless TV sitcoms. Those with a thirst for values end up at some born-again temple, where ethics and justice too often take a back pew in favor of slavish devotion to the pastor and his financial needs.

Depressing scene

Amoral neo-conservatives, televangelist charlatans, and disillusioned progressives. A depressing scene, but an opportunity. The chance to rebuild a radical movement almost from scratch.

Tommy Douglas was Baptist preacher. He was also premier of Saskatchewan for a generation, and leader of the federal NDP for a decade. Among his many achievements, he introduced medicare to Canada, despite violent opposition from the medical profession. To this day, NDP hacks and Preston Manning alike claim his heritage. What they both con-

veniently ignore is the essence of his message, which can form the foundation of a resurgent progressive movement.

Douglas believed in what was called the "social gospel," a faith in which social justice is an inherent part of God's plan for the world. To allow people to languish in poverty and hopelessness is immoral. Systematic change, not charity, is needed to eradicate injustice.

High standards

The victory of decency or ignorance is ultimately inevitable, but can only be achieved through human co-operation and self-sacrifice. Leadership requires the highest standards of personal conduct.

A new social gospel, and a new Tommy Douglas, are needed to fight the battle for justice and humanity in the last years of the millennium.

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Onions: cry me a river

Onions: A Celebration of the Onion Through Recipes, Lore and History by Mara Reid Rogers
Addison-Wesley, 194 pp., \$21

When I first came across Mara Reid Rogers' book on onions, I thought looked about as exciting as those ugly orange net bags grocery store onions live in. Was I ever wrong.

**city
Diner**

BY VALERIE COMPTON

Rogers's *Onions: A Celebration of the Onion Through Recipes, Lore, and History*, is an inspiration in the kitchen — packed with new ways of looking at a pantry staple. Most of us take the onion for granted, so it is the last thing we ever run out of. There's always an onion kicking around, even when the cupboard is bare, because, well, what can you do with an onion?

As Rogers points out, plenty of interesting things may be made with an onion. Try out 10 kinds of stuffed

onions — and would you believe onion desserts? Even more interesting, though, are the different kinds of onions out there.

Onions aren't just yellow all-purpose. Onions can be sharp, sweet, mild, crisp, red, green, yellow, white. Some last all winter, but some — sweet, fresh onions — last only a few weeks.

Chives, green onions, leeks, shallots, and garlic are all related to the humble yellow onion in the orange net bag — and each is marvelously different.

Few foods are as essential in the kitchen as the onion, which imparts flavor and aroma to all kinds of dishes. Try to come up with a way to celebrate the onion at table though, and you set yourself a real challenge.

Or maybe all it takes is a taste of the onion at its peak of perfection. Last weekend I was inspired by the selection of onions at the farmer's

market. I bought lots, and I've been eating them all kinds of ways.

Onion sandwiches are a delight, made with lots of mayonnaise and thin slices of fresh sweet Spanish onions. If you want to get fancy, some cheddar cheese and a cold beer are perfect accompaniments.

I love a big bunch of shallots roasted along with a chicken or pieces of turkey. The shallots will melt and caramelize like candy.

Even the green tips that come with market onions can be put to use — make green onion cakes. You don't really need spring onions for these, even the tops of a sweet Spanish or an all-purpose will do.

Green onion cakes are the main reason I order in Chinese food, and they are essential eating at summer festivals. If, like me, you can't get enough of them, it is worth the trouble to learn to make your own.

GREEN ONION CAKES

Part 1 — The Dough

In a medium bowl, stir together 2 cups all-purpose flour and 1 tablespoon quick-rising yeast.

In a small pot over medium heat warm 1 tablespoon olive oil, 1 tablespoon honey, and 3/4 cup water until hot to the touch. Dissolve 1/2 teaspoon salt in the hot liquid, then stir into flour until a soft dough forms. Knead 5 to 10 minutes on a floured board, adding flour if necessary to prevent dough from sticking.

Lightly oil a clean bowl, put the dough in, cover with a tea towel, and let rise 30-45 minutes in a warm place.

Part 2 — The Assembly

Cut dough into 6 pieces, shape each into a ball, flour balls and let rest 5 minutes.

Meanwhile, chop enough green onion to make about 1/3 cup and set aside. In a small dish, combine 3 tablespoons olive

oil and 1 teaspoon dark sesame oil and set aside. Put a little olive oil in a cast iron frying pan and heat to medium-high.

Now you are ready to start a green onion cake production line. Roll out one of the dough balls to about 8 inches in diameter. Brush with some of the sesame-flavored oil, sprinkle with about 1 tablespoon of the chopped green onion, and roll up jelly-roll fashion. Turn the whole thing sideways (180 degrees) and roll up again so that you have a snail shape. Heartlessly flatten that snail with the heel of your hand, then roll it out gently until you have a circle again, about 5 inches in diameter.

Put the cake into the hot pan, cover, and cook until brown on both sides, turning once. This should take about 5 minutes and give you a nicely browned cake that is cooked through. Adjust the heat under the pan if necessary. As one cake cooks, you can prepare the next, keeping them warm on a rack in the oven.



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The Write Stuff

Despite winning two Governor General Awards for literature, Edmonton author Rudy Wiebe still maintains ties to his roots

BOOKS

BY CHARLES MANDEL

Rudy Wiebe doesn't look like he has a sense of humor. He's a commanding figure, tall, with horn-rimmed glasses and a professorial beard. Generally, he looks as if he doesn't suffer fools gladly.

Wiebe is in fact a serious writer of the first order. To his name he has eight novels, four collections of short works and one play. He has received two Governor General Awards for literature, one in 1973 for his novel, *The Temptations of Big Bear*, and one last year for *A Discovery of Strangers*.

The latter book, a fictional account of Sir John Franklin's ill-fated first expedition to the Arctic coast, will be released in paperback in September.

But for all that, Wiebe still laughs heartily when he recalls the Canadian Press reporter who phoned him with what was certain to be a major news story.

"Mr. Wiebe," said the reporter, "I hear you're actually not a Mennonite."

Likely a long silence on the other end of the phone greeted the reporter. The news was kind of like saying the pope is actually Protestant. Finally, Wiebe asked the reporter where he got his information.

It turned out the reporter had read an interview Wiebe himself had given on the radio, which then found its way into print. In the early 1980s, Wiebe told an Edmonton radio announcer to ask him the usual questions. But Wiebe made up his responses.

The interview, titled "The Blindman River Contradictions," is included in *River of Stone*, a book of Wiebe's short fiction and essays released last spring. Wiebe says he faked his answers simply because he was sick of interviews.

In fact, the true Wiebe is found in the same book, in a reminiscence titled *The Skull in the Swamp*. Wiebe recalls the uproar his first novel, *Peace Shall Destroy the Many*, caused when it was published in 1962.

Cause celebre

At the time of the novel's publication, Wiebe worked in Winnipeg as editor of Canada's largest Mennonite English newspaper. The book, which he describes as "the first realistic novel written in English about the Mennonite experience," became a cause célèbre on its release.

The book's back cover trumpeted "In his first novel, Rudy Wiebe, a young theologian, writes of prejudice and bigotry erupting to destroy the people of a small Canadian community." Not everyone was thrilled about the book's content.

The Mennonite minister who of-

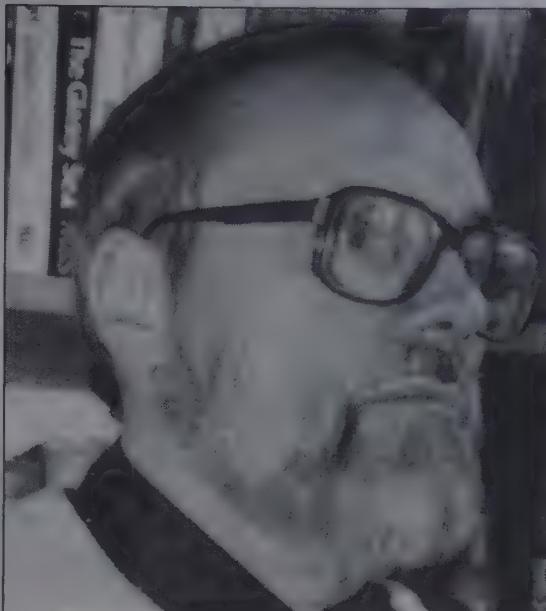


Photo: Wendy Boulding

commitment to history, personal or otherwise, is in great evidence in the 60-year-old author's writing. In *River of Stone*, fact and fiction flow together smoothly Wiebe writes of Albert Johnson, Louis Riel and Big Bear

Wiebe delights in taking these pivotal characters in Canadian history and transforming them into intimate fictions.

His reverence for Canada's Northwest and its inhabitants has led him to some unexpected places. In one essay in *River of Stone*, he recounts looking for Big Bear in New York, specifically in the American Museum of Natural History.

In the *Oxford Guide to Canadian Literature*, critic Sam Solecki wrote: "Wiebe has written extensively about Indians because they resemble Mennonites in their concern for a community embodying spiritual values and because they exist on the periphery of, and in opposition to, modern society."

he can't write about Indians," says Wiebe. In such forums as *The Edmonton Journal*, *The Calgary Herald*, *Western Report*, and *Quill & Quire*, Wiebe and Kinsella engaged each other in bitter dialogue.

Wiebe says his writing on natives is different, because he sticks to historical treatments.

I don't think I've ever written a story about a contemporary native person or somebody who's living on a reserve or city today. I've done it historically though, and history is a different thing.

For all that, Wiebe treats history as a continuous flow of time. The people of yesterday shaped us into who we are today. And if some things are gone — like the tiny Saskatchewan town Wiebe was born in, for instance — then other things appear to fill the void.

High Roads

Wiebe remembers that as a child he used to read a series called the *High Roads To Reading for Kids*. In one of the books, he encountered a Brahmin in India who gets down and thanks the road for existing so he could walk on it.

"Now, stuff like that sticks in your mind," says Wiebe.

"You never forget it. We walk every day on a path and never think about that way of looking at the world."

That is, unless you happen to be Rudy Wiebe travelling along that grand continuum of history, along that river of stone.

Public battles

That same respect for natives has also led to some very public battles with author W.P. Kinsella over the issue of cultural appropriation. Wiebe maintains that his argument with Kinsella's *Hobbema* stories centre on the fact that Kinsella uses actual place-names as well as the names of real people.

"That's immoral, I think. If you're going to write fiction, then write fiction. Why does he need Hobbema? I'm not arguing with him that

ficiated at Wiebe's wedding was only one of many who wrote the author to sound protests for their constituents over the "dirty book." The minister declared that "it is like washing one's dirty wash in the front yard of a neighbor." Another wrote that his members had classified the book as "filth."

Wiebe resigned from his editorial position and went to teach at the Mennonite College in Goshen, Indiana. It would be four years before he'd return to Canada, settling in Edmonton, his home since 1967.

Wiebe has always maintained that he is committed to telling the stories of the places he knows. This

Cultural series on the drawing board

COMMUNITY

BY WENDY BOULDING

Planning for the future is what Tim Mallandaine finds himself doing these days.

Mallandaine, executive director of the new organization Friends of Musicale, wants to heighten Edmonton's appreciation for its musical talent and in the process,

carry out some elaborate plans which will benefit both music students and educators and the community.

Of the various plans in Friends of Musicale's itinerary, the biggest and most elaborate is *McDougall*, a musical based on the life and times of Alberta pioneer John McDougall.

The endeavor, which is to be written by Edmonton author Rudy Wiebe, will be along the lines of the *Anne of Green Gables* production held each year in Prince Edward Island.

After winning a Governor General Award for literature earlier this year for his novel, *Discovery of Strangers*, Wiebe traveled to Germany where he spent months

teaching Canadian literature to enthusiastic German students. He returned to Edmonton in July to begin work on his next book. Over the summer, his award-winning novel was short-listed for the Commonwealth Literary Prize. The idea of writing the story for *McDougall* is one Wiebe is thrilled with.

While doing research for one of his historic fictional books entitled *The Temptations of Big Bear*, Wiebe came across the life of John McDougall and immediately became fascinated with one of the more colorful figures of Alberta history.

Exciting characters

"I like the history of Edmonton," Wiebe confessed, "and he is one of the most exciting characters who lived here during the 1800s. There are so many contradictions within him and he lived an interesting life. He was not only a preacher, but he was also an aggressive, physical man."

Mallandaine hopes that the cultural significance of the musical will spawn interest both in the music community and the public at large.

ter year. *McDougall* is merely in the planning stages at the moment and is tentatively set to run in 1998-99.

However, Mallandaine can't promise an exact date. He firmly believes in perfecting the project without having a deadline.

Since April of this year, Friends of Musicale have been gradually making their presence known. The Musicale Voice Training Workshops were held to offer instruction and career development for vocalists.

They were also given practical performing experience during the Musicale Community Concert Series. The series consists thus far of 13 free concerts held throughout the summer at various venues in the city.

Mallandaine has plans to develop both events into more refined undertakings in the years to come.

Plans for a full-fledged summer musical school are evolving. Dedicated to renowned German vocal coach Theo Lindenbaum, the school will hopefully bring together dedicated students with proficient educators.

"We thought there was a need for a school that could not only offer

students contact with world-class teachers, but also an opportunity that would ultimately showcase young talent for the community," Mallandaine said.

Also, under consideration is Musicale: Festival of Classics — an event, which once off the ground, will bring together music from various cultures.

"We have found that many cultural groups would like to put on an evening's worth of entertainment. At this time we are coordinating the efforts of these groups to create the festival."

Community spirit

One of Friends of Musicale's mandates is to "develop community spirit through festival events." Over the next few months they will begin to put that statement into motion by going forth with fund raisers and a community awareness campaign.

If Mallandaine has it his way, by the year 2000, Edmontonians will have even more opportunities to relish it in the musical talents this city possesses.

Some 14-Karat nuggets unearthed at the Fringe



The Random Few (L-R): Rob Pincombe, Shelley Hoffman, David Sparrow

ELEPHANT WAKE (Stage 4) Joey Trembley unleashes stunning genius in his new one-man-show. A odd man tells the piquant tale of the demise of a town and its culture. The piece is touching, playful and by far the best of the Fringe this year. This portrayal of the sweet nature of French Canadian families should be a rare treat for Albertans, up to their ying-yangs with the referendum. (Araxi Arslanian)

BONE DEEP (Stage 5) Written, directed and choreographed by Cynthia Wells, it is one woman's search through her childhood, using anecdote and dance, to find salvation within her own body and soul. An often funny and brutally honest piece, Julie Funk performs it with strength, clarity, and a certain creepiness that is inherent in the writing. An excellent Fringe choice. (Andrea Rabinovitch)

FRENCH GRAY (Stage 6) The imprisoned Marie Antoinette (played with razor-sharp turns of emotion by Claire Berlein) regains most of her composure

sure and all of her clothing by the end of the show. Josef Bush's script contains roughly five minutes of extraneous material, but provides Berlein with the well-met challenge of finding moments of humor while portraying Antoinette as both manipulator/manipulated, dignified sovereign/grovelling victim. (Audrey Webb)

THREE SAPS ON THE LAM (Stage 9) Three Saps asks that age old question: what if The Three Stooges had been women? Hey, Monty Python took care of the meaning of life. Yup, there's lots of "nyah, nyuk nyuk, whoop whoop whoop," augmented by many slugs to the solar plexus and much dangerous hand miming. I think we can safely amend that old saying to read "It ain't fun and games until someone puts out an eye." (Chauncey Featherstone)

BACK ALLEY RHAPSODY (Stage 11) Performers from Russia's Bolshoi and Malib theatre bring incredible musicianship to this one-set in the alleys of Moscow. The storyline is simplistic and folksy, making this production a good one for kids. The music ranges from Bach to Beatles to Russian folk classics. Bring extra change to pick up the violinist's solo tape or to toss onstage for the performers to pick up. (Berenice Gargus)

MAGGIE'S LAST DANCE (Stage 1) Marty Chan takes us back to disco fever with the inevitable and dreaded reunion of the Class of '79. Love, loss, divorce and disco juvenilia are the gist of this honest and funny fare from the creator of *Polaroids Of Don*. You don't have to be one of the many who consciously opted to wear bellbottoms and velour butterfly shirts to dig it. Check out the timely reunion of John Kirkpatrick and Jeff Haslam (2-2-Tango) leading a lively and technically perfect execution of *"The Hustle"*. (Araxi Arslanian)

THE BEST OF STAR TREK LIVE (Stage 10) There's no disposable red shirts in *The Best of Star Trek Live*, but practically every other cliche is here: the Vulcan mindmelt, "He's dead, Jim," Captain Kirk's equator, voluptuous female crewpersons, and many, many more. Quite simply, it's a hoot. (Roy Fisher)

ARE YOU A FRIEND OF DOROTHY'S (Stage 5) Who the heck is Dorothy? Or Kate? Or Dick and Jane? Or Jack? And, frankly, who really cares? The only piece that had merit was Brock-Lee performed and created by Constance Cooke. The rest of the concert, however, especially the work of Brent Lott, was indulgent, vain, and just plain boring. (Andrea Rabinovitch)

SCRAPING THE SURFACE (Stage 3) To a disaffected man, the simple act of shaving can be an adventurous and heroic pursuit. Lyle Victor Albert takes this concept and weaves it into an absolutely hilarious hour long story of his passage into manhood. Albert's good buddy, Richard Lett, directs a technically solid show that is sure to make your face ache from laughter. (Audrey Webb)

RUNNING (Stage 9) Writer/director Jane Heather and her cast do tell a story, rarely falling prey to didacticism. Heather's script weaves its characters' stories together with enough dripping irony that even the meanest taxpayer has to notice damp shoes. If the plight of at least one character doesn't strike



Scene from French Gray

a note of recognition then, chances are you've either just landed from Jupiter or you rank high in waste-disposal management. There's somethin' here to piss everybody off. Yay, Fringe! (Chauncey Featherstone)

DR. GROT GOES TO HELL (Stage 5) If you missed *Sin Along With Dr. Grot* at last year's Fringe, than you definitely must go to hell. Consummat lecher Dr. Grot falls from his strata vaudeville grotesque only to find him self dead. Masochist sidekick Moon gets in some A-Class revenge as Grot tries to explain his ribaldry through an allegorical tale... a fecal *Pilgrim Progress*. The script is clever, the production values stunning and whole affair is a raunchy rotten load of unclean fun. (Araxi Arslanian)

OUR DAILY BREAD (Stage 6) Clare Barry and Kristie McGinn give great performances as a social worker and an abused/abusive mother in our Daily Bread from Warrington, England Highlights: the social worker rubbing a client's spit off her face, saying, "I try not to take my work home with me," being chatted up in a disco by a Dino with penchant for stereos and slasher flicks. Insightful, chilling, and mostly hilarious. (Berenice Gargus)

BIBLE LABEL (Stage 3) Lindsay Price and Craig Mason present a series of sketches, songs and monologues satirizing the Bible. While coming up with many promising comedic premises, the sketches all lack strong endings. The concept is great, but in its present form, the script needs a little divine intervention. (Audrey Webb)

TTV (Rebar) Drag queens and rednecks have remarkably similar senses of humor. Graham Hicks of the Sun brought his mother along so he wouldn't get beaten up. Darrin Hagen was downright jittery with some of the new stuff, although Christopher Peterson did shine as the "Polka-Dot Whore." Rauch can be fun but don't expect anything deeply incisive — unless learning how to put "willie away" for an evening in panty-hose is high on your need-to-know list. (Chauncey Featherstone)

DOMESTICATRIX (Stage 12) Domesticatrix stars Cathleen Rootsaert as Mrs Honey Richard Brian, a woman living in the '90s, while her psyche is firmly trapped in the '60s. Our heroine's day falls apart faster than her perfectly flipped hairdo. Do not expect Leslea Kroll's imaginative and wonky script to provide any deep meaning; do expect it to provide you with some good laughs as Honey's past indiscretions come back to haunt her. Rootsaert is a pleasure to watch. (Audrey Webb)

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UNUSUAL SIDE EFFECTS (Stage 4) *Unusual Side Effects* is like going on a heavy date full of anticipation and ending up with 24 hours of foreplay. This long concert has some good ideas, but often they fizz out without development or resolution. Either the 10 choreographers should narrow their numbers or come up with a unifying theme. (Andrea Rabinovitch and Tamara Bliss)

PLAYBALLS! (Stage 1) *Playballs!* is a tidy script which tells the story of Lucy Posner, a compound of two realistic female umpires, while simultaneously mocking and adoring baseball. With simply choreographed movements and precise gestures, the three actors easily evoke images of time and place, eliminating the need for a set. Fill the bleachers for this one. (Audrey Webb)

DATING, MATING 'N' HATING (Stage 10) This mosaic piece comprised of several scripts explores, well, y'know... and features a fast-paced cast of five George Brown grads working out of Tronca. Local actor Kevin Sutley has learned to crack a dandy director's whip as action is never allowed to slow and scene changes are hardly built into the scenes. Are you a guy who thinks size doesn't matter or a woman whose man has ever uttered "mmm"? Much is explained. (Chauncey Featherstone)

THE MUSCULAR STEPMOTHER (Stage 5) Paul Matwychuk performs his own true and touching account of coming to grips with homosexuality and with his body-builder stepmother. Matwychuk serves up his memories with a poetic attention to detail and many clever similes. After he becomes comfortable enough to realize that people are actually laughing at the witness of his material, and not out of sheer disbelief that the stories are true, Matwychuk could become a top-notch story-teller. (Audrey Webb)

KEROUAC: THE ESSENCE OF JACK (Stage 10) Go and see this show if you loathe Jack Kerouac... you'll soon forget why. Vincent Balestri's performance is one step away from channelling the presence of Kerouac himself. Hailed as the daddy of the "beat" generation, this hip jazz play gives us the overlooked gentleness of a misunderstood artist. Balestri's text is mostly improvised, and includes an open floor question period for the audience to pick at Kerouac's brains. Balestri's knowledge is nothing short of amazing. (Araxi Arslanian)

SIMPLY SONG AND DANCE (Stage 9) Kompany!s heart is in the right place but the execution of their oeuvre is questionable. *Simply Song and Dance* is a collection of, well, songs and dances. There are moments that are truly enjoyable like Laura Krewski's

sense of fun and stage presence, some of the vocal choral work and Darold Roles' choreography which has grown in sophistication and style, but the company's energy level and commitment to the material, the consistency of the singing, and technical competence turns this good-natured romp into a rather rainy picnic. (Andrea Rabinovitch)

MS. CONCEPTION (Stage 13) Julie Young's dark comedy deals with a very pregnant woman who gets stuck between a pillar and a counter in a restaurant. Phyllis (Lisa Newman) is also stuck in life, unable to make a move without someone telling her what she should do. The dialogue is snappy from the start. Director Juleta Severson has assembled a strong cast of performers. Particularly delightful is Hilary Brown in the role of the domineering mother. Only one complaint: Newman needs much more padding to convince anyone she's ready to pop at any minute. (Audrey Webb)

CONFESSIONS OF AN UNDEAD ACTOR (Stage 8) Robert Ross Parker acts his own one-man script. Confessions falls into the "not bad" category. Parker's script uses a somewhat trendy vampire mode to tell the story of an actor who rises to near fame in Shakespeare's *Globe* under Richard Burbage's tutelage. After being bitten but not killed, the actor spends the next 400 years avoiding persecution, a life of crime, and striving to reclaim some of his former glory (if only the lights weren't so damn bright). The premise and plot work, the lines either chilling or dry and hilarious. (Chauncey Featherstone)

BOADICEA: THE RED-BELLIED QUEEN (Stage 1) Four of the best movers I've ever seen demonstrate strong vocals, brilliant choreography and uncanny musical talent. The showmanship of this piece is worth the ticket price. Problem? Difficult to grasp in terms of storyline and a tad too arty. Beautiful images were abundant, but the ideas didn't quite come together to achieve the ambitious nature of this multi-discipline production. It is full of some of the most innovative thinking you'll see in theatre, though. (Araxi Arslanian)

LOVE MOTION NO. 9 (Stage 5) *Love Motion No. 9* takes a look at love using jazz dance, tap and skits. High-



Robert Ross Parker in *Confessions of an Undead Actor*

lights are Laura Krewski's "We Are In Love?" a well-crafted example of show dancing choreographed to a Harry Connick Jr. tune; a witty tap duet by Cindy Kerr; and a steamy little number choreographed by Randy Ganne and Tanis Waller. It's not all light fluff: Maureen Tigner's "What the World Needs Now" looks at racial hatred and segregation. (Andrea Rabinovitch and Tamara Bliss)

THE ANGER IN EARNEST AND EARNESTINE (Stage 12) Michael Charrois and Dawn Suchoboki play a fine pair of geeks in love. They move in together into a basement suite decorously dominated by a recalcitrant furnace with an incomprehensible operator's manual. Suchoboki and Charrois display excellent comic timing as Heather Inglis directs them at breakneck speed around the cartoon-like set developed by she and designer David Belke. Funny stuff. (Chauncey Featherstone)

STRADDLE CANADA (Stage 10) Even lowest-common denominator stuff has its standards and this Random Few bunch out of Hogtown know how to keep a crowd tee-heeing. Don't accuse me of being politically correct, but I do have an objection to one of their sketches. In one bit, a patient tells his shrink why his services are no longer needed. So the shrink hypnotizes the patient and has him act out a scenario where the patient kidnaps his "inner child." Maybe child abduction just isn't a good premise for irreverent wit. (Chauncey Featherstone)

SPIDER MOON (Stage 6) This rough-around-the-edges show has a lot to offer. Set in a small bar in Toronto, three untapped hearts and a quirky mystic have a brush with the supernatural. Alison Wells is the jewel in the crown of this production, she's the kind of actor who's fascinating standing still. It's a great little kitchen sink piece. (Araxi Arslanian)



Photo: Jack Litell
Julie Funk and Cynthia Wells in *Bone Deep*

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daily 1:30, 4:00, 7:10, 9:40 PM

MAGIC IN THE WATER

Wed/Thu 2:15, 4:30, 7:20, 9:25 PM

POCAHONTAS

daily 1:20, 3:40, 7:05, 9:35 PM

DESPERADO

daily 1:50, 3:50, 6:45 PM

THE AMAZING PANDA

daily 2:00, 4:10, 6:50 PM

SENSE OF SUSPICION

daily 9:15 PM

CLEVERLESS

Fri-Tue 2:15, 4:30, 7:20 PM

OPERATION DUMBO DROP

daily 1:40 PM

NINE MONTHS

Fri-Tue 9:30 PM

SOMETHING TO TALK ABOUT

daily 3:50, 7:00, 9:30 PM

a MINUTE at the MOVIES

by Todd James



Photo: Murray Close
Paul Sutton (Keanu Reeves) sucks face with Victoria Aragon (Aitana Sanchez-Gijon) in *A Walk in the Clouds*.

BATMAN FOREVER A new director and a new dark knight breathe much-needed life and humor into the *Batman* series. Val Kilmer will have you saying, "Michael who?" as he makes the role of Batman distinctly his own. We see a lot more of Batman and his billionaire counterpart Bruce Wayne and Kilmer is up to the challenge, not allowing himself to be upstaged by two over-the-top villains, the Riddler (Jim Carrey) and Two-Face (Tommy Lee Jones). Joel Schumacher gives *Batman Forever* a colorful, bright and even funny tone in comparison to the first two installments' dark and dreary persona in the hands of the brilliant Tim Burton. Chris O'Donnell adds a new dimension to the story as Robin and Nicole Kidman is an admirable love interest as Dr. Chase Meridian. The costumes, sets and of course the car are spectacular, the script is more fun, harkening back to the wackiness of the T.V. series while still maintaining a seductive edge. (SSSS)

DANGEROUS MINDS Michelle Pfeiffer stars in this familiar story of a rookie teacher who takes on a big, bad class of bright but misunderstood underachievers. Pfeiffer plays real-life teacher Louanne Johnson, a former marina who used her training to capture the attention of her new underprivileged students with sometimes unorthodox methods, like teaching the poetry of Bob Dylan. Based on Johnson's book *My Posse Don't Do Homework*, *Dangerous Minds* tells Johnson's story of struggle, battling a complacent school board and reaching students who face often insurmountable odds just staying alive let alone getting an education. This movie does a decent job of capturing that, though certainly the rough edges have been taken off. Often these students seem a little too easy to tame, but on this level, *Dangerous Minds* is enjoyable. The young actors are easy to like and so is Pfeiffer's performance. It may not be the cut to the bone kind of reality Johnson's book offered, but it is a positive, hopeful movie. (SSS)

THE NET Sandra Bullock surfs the Internet in this slow-moving and mostly ridiculous cash-in on the information superhighway craze. Bullock plays Angela Bennett, a systems analyst with little life beyond her computer keyboard, who stumbles upon a terrorist plot to sabotage the world's computer systems. In an attempt to get back an incriminating piece of software from Angela, the cyberterrorists steal her identity, leaving Angela completely alone and on the run from the bad guys and the law. Despite all the high-tech gizmos and oft-spoken computer jargon, *The Net* is just a chase movie and a none-

too-original one at that. You'll laugh out loud at the many preposterous coincidences and bite-sized holes in the plot. Despite a vigorous performance from the likeable Bullock, you'll feel like hitting the escape button on *The Net* in a big hurry. (S)

OPERATION DUMBO DROP Solid Disney entertainment for the entire family. Set in 1968 in Vietnam, Danny Glover and Ray Liotta star as two army officers with the task of replacing a village's elephant. The village, you see, is in a strategic position and to ensure their co-operation one full-sized pachyderm is required. With the help of three not-so-willing G.I.s, including Denis Leary as a savvy supply clerk, an elephant named Bo-Tat is purchased but only if its owner, a young boy named Linh, is included in the deal. Linh's parents were killed in the war, possibly by Americans, and his trust in the soldiers is understandably low. It's an entertaining journey through the jungle by foot, truck, boat and plane and you'll find it tough not to fall in love with this terrific cast, including the elephant. Director Simon Wincer (*Free Willy*) keeps the story, based on an actual incident, moving quickly and avoids turning this into overly-sweet Disney fare. (SSS)

POCAHONTAS Disney's 33rd full-length animated production and its first ever inspired by a real-life figure is a disappointing effort to an audience accustomed to the lush characters and brilliant animation on display in the *Lion King*, *Aladdin*, and *Beauty and the Beast*. Compared to those, the animation in *Pocahontas* feels thin and sparse. The character of Pocahontas (voice provided by Irene Bedard) fares the best in the story: she's strong and virtuous as the daughter of Chief Powhatan (voice by Indian activist Russell Means) who introduces English settler John Smith (voice by Mel Gibson) to the possibilities of living as One With Nature, rather than ravaging the land for gold. Children and adults will find the love story between Pocahontas and John Smith dull, but there are characters the kids will find irresistible, includ-

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BATMAN FOREVER PG
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K-97 NITE OMN. Aug. 25 — 11:30 p.m.
Batman Forever PG

All Nite Owl Shows \$5
Present your K-97 club card and receive FREE refills on large pop & popcorn
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Before 6 p.m. All Shows \$1.25
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OPENING THIS WEEK

THE AMAZING PANDA

ADVENTURE (Aug. 25 at Eaton Centre, Gateway 8, Westmall, Westmall 8, Village Tree)

ARABIAN KNIGHTS (Aug. 25 at Westmall 8, Whittemud Crossing)

BEYOND RANGOON (Aug. 25 at Eaton Centre, Westmall 8)

DESPERADO (Aug. 25 at Eaton Centre, Village Tree, Westmall 8, Whittemud Crossing)

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AT THE FLIX

Film documents world of drag

**Wigstock
Princess
until Aug. 26**

CINEMA BY ADRIAN LACKEY

Every Labor Day in New York for the last 10 years, transvestites from all walks of life have congregated by the thousands for love, peace, and a chance to sport the perfect beehive in public without the risk of being harassed.

The festival has been captured on film by director Barry Shils, who shows the audience's face right into the pandemonium and gives the public the feel of actually being there.

He takes you backstage, provides glimpses of rehearsals, and interviews several audience members, performers and organizers.



Supermodel RuPaul of Wigstock.

I found myself laughing throughout, and I hope to God it was for all the right reasons. One is taken by the flamboyance of all

Wigstockers

One outstanding performer is Jackie Beat, a mohawk-wearing, hulking linebacker of a drag queen who refuses to wear a wig, because it looks "too fruity"!

Another scene has Beat giving birth to a fully-grown, naked woman onstage, a spectacle right out of a John Waters film before Waters became completely homogenized by Hollywood.

The performance part of Wigstock has drag queens, including singer/supermodel RuPaul, singing or lip syncing to a multitude of Tin Pan Alley and torch standards.

When I am accosted on the site of the Fringe and asked to recommend something worth seeing, I'll respond by saying, "Fuck the Fringe! Do the brown acid, put on your dayglo page boy and catch *Wigstock*!"

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and beautifully acted." Kevin Thomas, LOS ANGELES TIMES

"A DELIGHT! Witty, intelligent, savvy and heartfelt."

Jeffrey Lyons, SNEAK PREVIEWS

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★★★★★
Bruce Kirkland, TORONTO SUN

★★★★★
Rob Salem, TORONTO STAR

★★★★★
Gemma Files, EYE WEEKLY

★★★★★
Jay Stone, OTTAWA CITIZEN

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you make
yourself happy...
and everyone
else too?

a film by Mina Shum

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"A RİP-ROARING POWER SURGE OF A MOVIE!"

Elizabeth Pincus, L.A. Weekly

In the year 2033, Water & Power is hoarding the world's water supply and only two things are going to stop it...a tank and a girl with tons of attitude. Starring Lori Petty (A League of Their Own).

FEATURES A SUPER-CHARGED SOUNDTRACK WITH DEVO, ICE-T AND MORE!

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FROM THE DIRECTOR OF HIGHWAY 61 AND ROADKILL

NORMAN JEWISON PRESENTS BRUCE MCDONALD'S

DANCE ME OUTSIDE

"This was one of the hardest films I've ever done, because of the action elements. I've never been in a film where there was so much computer-generated technology."

Lord of Illusions director Clive Barker

"I know it's only a story about animals on a farm, but there's something epic about it."

Babe executive producer Kennedy Miller

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We RESERVE

Evil-doers, here comes trouble

TELEVISION

BY WENDY BOULDING

Ross McLaughlin has penetrating blue eyes that hide nothing. Ironically, his career is just as revealing. Throughout the 10 years he has spent at ITV, McLaughlin has done it all: anchored, reported, produced shows, and acted as talk show host.

But it's his role as the *Trouble Shooter*, ITV's hard-edge consumer advocate armed with a camera and an attitude, that has brought him as much public recognition as career satisfaction.

Cloaked injustice

It's a role he seems perfect for because if there is cloaked injustice out there, McLaughlin wants to expose it.

Death threats, lawsuits, and over 50 calls per day from people who have been scammed one way or another is only a small sample of the reaction the *Trouble Shooter* segment has received since it became a regular feature on the *ITV News*.

As a reporter, McLaughlin would come across stories of people who were at the mercy of con artists, the government, and the unfeeling cogs



Ross McLaughlin

of big business.

He had an apparent fascination for these stories, which friend and CBC producer Brent Gilbert noticed. Gilbert then encouraged McLaughlin to package the idea and give it a name.

"I've always fought hard to do these kinds of stories," he confessed.

"I think in the past there has been a tendency in the Edmonton media to be conservative and not rock the boat. At ITV, we want to do more than just say, 'This person had a problem and we helped them.' We go into detail about the situation and we are not afraid to name names."

Public humiliation

In historical times, sinister people who had wronged society were brought out to the town square where a large group of their peers would gather around and mock the tyrant. Today, television gives us the convenience of participating in virtually the same act without leaving our living rooms. There is nothing worse than public humiliation.

And for the television viewer, there is nothing more titillating and morbidly fascinating than watching someone being cornered like a trapped rat and made to answer for their actions.

"Someone made a comment to me yesterday how they love to watch *Trouble Shooter* because they felt elated by watching because it gives a sense of empowerment to the little guy," McLaughlin said.

He also pointed out that as intriguing as the segment can be, it is not sensationalized.

McLaughlin cited examples of how, because of the airing of various issues, bylaws, regulations, and government policies have been changed.

Viewers have even rallied around victims and pooled money to help them through their dilemma. And time and time again, people have been educated.

All humanitarianism aside, *Trouble Shooter* is good TV.

"I don't release aggression on people. The aggressiveness is be-

cause I can't be relentless. If I feel I'm being lied to, I'm going to dig deeper. I will dig in."

By nature, McLaughlin isn't an aggressive person. The in-your-face attitude that is seen on camera is frustration that has vibrated its way down a chain of actions and reactions which starts with the callers.

With the issues that are chosen for air, most of them have received complaints by more than one person.

Perfectionist

Detailed research is done and a pattern emerges. Facts are checked and re-checked. And considering McLaughlin is a self-proclaimed perfectionist who has a passion for justice, like the chase, and love getting results, it's not surprising that *Trouble Shooter* has been as successful as it has been.

Off-camera McLaughlin has a sparkling charm and an approachable disposition without the ego.

He spends his time horseback riding and flying planes and other normal things. He aspires to take his segment to a national level, but for now he seems to be satisfied with fate's natural selection.

Said McLaughlin, "I'm finally doing what I've always wanted to do."

FILM CLIPS

REPERTORY THEATRE SHOW TIMES

All listings are accurate of press time. Check with theatre for confirmation.

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
102 Avenue & 128 Street, 453-9100

THE PIRATE (1948) A sheltered girl, dreaming of romance, mistakes a vaudevillian actor for a notorious pirate. Star: Judy Garland and Gene Kelly. Dir.: Vincente Minnelli. (Aug. 28, 8 pm)

METRO CINEMA
Colin Low Theatre, Canada Place
9700 Jasper Avenue, 425-9212

No Metro Cinema showings in August. Presentations to resume in September.

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Star Trek satire warping to cheesiness factor 9.6



Aimee Barnaby and Bill Wagner of The Best of Star Trek Live

PRE The Best of...
STAR TREK LIVE!
Stage 10
Aug. 24-27

THEATRE BY ROY FISHER

Perhaps the best thing about *Star Trek Live's* Free Food and Beer troupe is that they're actually not very big fans of *Star Trek*.

It's not that they hate the old *Star Trek* shows. It's just that they don't really have strong feelings about it. While Bill Wagner, who plays Kirk in *The Best of Star Trek Live*, confesses to a certain fondness for the old series, they have lives that don't revolve around starbases.

In fact, *The Best of Star Trek Live* at this year's Fringe is going to be the last *Star Trek Live* for a while.

"We've just feel like we've run the gamut of *Star Trek*, and want to do some different stuff," says Wagner. "We want to put it to rest."

That may be difficult. *Star Trek Live* shows almost always sell out every performance, and popular pressure have stereotyped Wagner and co. almost as much as the original *Trek* did William Shatner and crew.

Still, they wanted to do one more episode before they quit — but they couldn't get enough people for a full crew. Thus they hit upon a "best of" compilation of scenes from the previous four *Star Trek Lives*, with a framework story to tie it all together.

Humanoid stock

It seems two aliens named Alark and Zorin need new humanoid stock to repopulate their planet, and kidnap Captain James "Big Thrust" Kirk to do it. But to see if he has the "right stuff," they must question him about incidents in his past.

"We found it was really easy to make it sound too good," says Wagner, "like a real *Star Trek* episode."

A similar problem would be had

with the newer *Star Trek: The Next Generation*. "It just wasn't as cheesy."

In the current show, all of the parts will be played by three people. Wagner plays Kirk throughout, Jamie MacDonald plays all the other male roles, and Aimee Barnaby plays all the female roles.

Says Wagner, "We thought it would be harder, but it's actually a lot more fun. We'd do a scene, one of us would go off stage, change a wig, put on a red or blue shirt, and return."

Of course, just because *Star Trek Live* makes fun of the *Star Trek* shows doesn't mean that Trekkies should, or do, get incensed at them. For one thing they change practically none of the dialogue. For another thing, most *Star Trek* fans are well aware of the program's cheese factor: witness the popularity of six-pack *Star Trek* ("The red-shirted security guard disintegrates! Take another swig!")

Still, they have had some weird experiences with bona fide *Star Trek* fans. "We did one *Space Seed* show in Winnipeg, a fundraiser, and they just came out of the woodwork. They came dressed for the show. There were two huge, fat Klingons in the front row who were pretty intimidating to everyone else."

"I would get people asking me what my favorite episode was. Some of the hardcore ones don't get a lot of the subtle humor."

Star Trek Live comes off a sell-out pick-of-the-Fringe run in Winnipeg, and follows an honored tradition of live theatre versions of old television shows. They have a sister company in Chicago that's been doing the same episode of *The Brady Bunch* for years.

And what is the "different stuff" on which the Fringe troop might be moving?

"*Gilligan's Island*." What culture.

Zandra runs again (and so does her hose)

Why Can't They Make A Pair of Pantyhose With The Crotch That Stays Where Yours Is?
Yardbird Suite August 25-27

THEATRE BY SANDRA SPEROUNES

Six years ago, Zandra Bell played the ultimate practical joke. She dressed up in a leather miniskirt, threw a ring of koubasa around her neck and called herself Thunder Thighs.

Then, she went on a blind date with a gentleman from Quebec who had been told "there's a lot of good Ukrainian women around here and if he's ever had an Ukrainian woman, he'll never go back."

The local actress laughs as she describes that explosive night.

"Oh god, I looked terrible. I had a kerchief over my head and I put on a black wig and I had the moustache and everything."

Needless to say, the gag worked.

Not only did Bell scare the guy — the civil-servant knew she found her true calling in life.

Comedy from hell.

Crazy alter-ego

Nowadays, the former regional manager of Edmonton's Passport Office — she finally quit her job last year — is best known for her crazy alter-ego Shirley Best. She's big. She's loud. And she dresses like nobody else could — or would want to.

"I always call her the icon of the '90s woman — even though when you first look at her, it's like 'oh my god. Who is this woman?' She's like someone from a K-Mart check-out line," Bell laughs.

If you're lucky enough, you just might meet her in a Fringe line-up. Or maybe you'll be lining up for her one-woman show *Why Can't They Make A Pair of Pantyhose With The Crotch That Stays Where Yours Is?* Whatever the case may be, be prepared for Shirley's onslaught of witty observations. About fashion. Life in the '90s. And the ever-dreaded "man-woman relationship thing."

Also expect a few song and dance numbers — complete with Shirley's

two love slaves.

"These guys — they just sort of dance and give Shirley her stool when she needs it. I envision them like Robert Palmer's girls in that song 'Addicted to Love,'" she explains.

"They're there in the background. She's sort of in her boudoir and so the audience is in her boudoir. But then she has to deal with her husband — who's offstage somewhere occasionally yelling at her and breaking the mood."

Why Can't They Make A Pair of Pantyhose... is Bell's first appearance at the Fringe — and she admits she's a bit tense about the whole thing.

"I'm so used to working by myself that having a director and other people in the cast, it's very different for me," she says. "It's kinda nerve-wracking, to be honest."

Wracking nerves

Then again, Bell should be used to wracking nerves. Over the past six years, she's become quite the pro at unsettling her audiences with what she calls "customized comedy." Hired to work various conventions or conferences, Bell will get dolled up as Shirley and mingle with the delegates — before performing a stand-up routine.

"Usually, I'm out there in the first time during their wine and cheese reception, the beginning," she explains.

"So it's a good mixer — because not only is Shirley outgoing and getting everybody laughing...but people who are on the outskirts and can't necessarily hear her are thinking, who is this?"

Bell says people may make fun of Shirley at first — but after three days at a conference, they usually go out of their way for her.

"They totally transcend that she's ugly or unacceptably dressed. They're beyond that — they're right into the person, who she is and they just think this is great."

In fact, some people are so into Shirley, they actually think she's real. Take the time she pretended Shirley was a lumber-camp cook from the '40s at a conference for the Alberta Forest Products Association.

"We thought initially...it would just be a fun mascot. We had no idea that people were going to buy into it so heartily," she smiles. "The first

evening, this fellow from the university asked to interview me for his book."

Despite all the fun Bell is having with Shirley, she says one day — she'd like to do comedy without the costume.

"People have said, 'why don't you do comedy as yourself? Why don't you do stand-up like a normal stand-up comedian?'" Bell says — not realizing the irony of her statement.

"But Shirley can just say the things I want to say. And in a sense, she is me... She is a part of me that is evolving and I think in following her through, I will eventually come out the side doing comedy as myself."



Photo: Grant Olson

PRE Running
Acacia Hall
Aug. 24-25

THEATRE BY CHAUNCEY FEATHERSTONE

"We've got representation in the play of both unionized and non-unionized workers and the fact is, they're struggling over the same issues. And they're often pitted against each other," said Eugene Plawiuk of CUPE Local 474.

Stationed behind a computer terminal with a sticker that read "If Ralph Klein is the answer, it must have been a stupid question," Plawiuk was referring to a Fringe play called *Running*, commissioned by his local.

A veteran of collective theatre, the 40-something writer-director Jane Heather has used her Niagara of long red hair, her forceful and expressive hands and her unadulterated brass voice to great effect on either side of many a stage.

But it was not that Heather speaking today.

"One of the things that really upsets me a lot about Alberta is how terrified people are — their hands stayed clasped, her voice quiet.

"Everybody's on the run; everybody's worried about their job. When you're in a situation like that all the old mythology starts to bubble to the top — women are taking our jobs — immigrants are taking our jobs. What I see is people ducking, saying 'Oh God, please not me, please lay that

other person off but not me...' — and lots of finger-pointing, lots of scapegoating... What that does is set up people who should be allies as enemies, and who does that serve? One sector."

Any bets the answer is "private"?

Plawiuk supplied the genesis.

"*Running* evolved last year when we, CUPE 474, did leafleting around the Fringe around the issue the contracting out of custodial services in the schools," he said.

Labor movement

"Both Local 30 and ourselves have been fighting privatization and contracting out for the last couple years. The positive response we got from people at the Fringe caused us to think, well, here's a good audience and a good opportunity and why don't we do a play in the Fringe? Then we sounded out people in the labor movement, people that we knew in various social movements and we approached Jane."

Running follows three generations of workers in Alberta, five actors playing eight characters. Two specific union locals commissioned the work, and Heather created composite characters from research among their membership but Heather was allowed latitude.

"We're looking at not only privatization, but other things that have been going on over the last couple of years of the Klein Revolution: how they've impacted on families and individuals," she said.

"When I came to these guys, I had lots of reservations. After my first meeting with them, I went away with a good sense that the relationship was gonna work. They were eager and willing and enthusiastic."

"When I heard the first reading of this play, what particularly struck me was how I could identify with each one of the characters," added Dave Loken, Outside City Workers rep. "The choice that the sewer worker makes is a choice I've had to make — a number of times."

Heather's credibility as a creator attracted a powerful cast, including Sandy Paddick, most recently of *Woof, woof, woof and Ruthless*, and John B Lowe, former AD of St. Albert Children's Theatre and catalyst for the collective work on teen suicide *Starting for Tomorrow*.

"There's a lot assumed in the play. I assume the audience is from here. I assume the audience has felt and experienced some of the things in the play. I assume that they care... I assume they're intelligent." Does Heather tread on dangerous turf?

Maybe. But she reasons her risk.

"When people are terrified for their jobs, they are forced, in my mind, to choose between the community and the individual," she said.

"To say it's just about the individual, about the individual's responsibility to themselves and you look after your own, there's some health in that. People should look after themselves, but not at the expense of community."

Union takes on Klein directive

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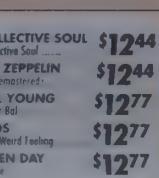
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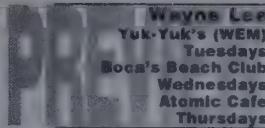
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Lee dis-spells hypnotism myths

Photo: Don Perdue



COMEDY
BY AUDREY WEBB

Most entertainers would be mortified if someone nodded off during their performance, but it happens to Wayne Lee every time he takes the stage. And he doesn't care who does it.

Lee, a hypnotist by night, and schoolteacher by day, is eager to educate audiences about his craft.

"There is no difference between hypnosis and deep relaxation," says Lee, "but when people hear the word 'hypnosis,' warning bells start to go off."

Lee hopes that telling people the truth about his work will help dispel that fear.

"The more people know, the more they'll want to try it."

Real stars

Ensuring the audience is willing to participate is crucial to Lee's performance. In truth, audience members who volunteer to be hypnotized are the real stars of the night.

Lee hates the popular notion that once in a trance, a subject is at the hypnotist's mercy. Lee says that participants ultimately have the power to accept or refuse his suggestions while under hypnosis. In his opinion, it is impossible to get a subject to do something completely against his will.

"When people are hypnotized, my suggestions bypass their critical mind, and they can really let themselves go," he says.

"It simply allows their own personalities to come out in an accelerated manner. I could put a knife in someone's hand, and tell them to stab me, and they would refuse — unless of course they really had homicidal tendencies. Then I'd be in trouble."

According to Lee, anyone can learn to do what he does, dispel-



Wayne Lee

ling the myth that one must possess some sort of supernatural power to be a hypnotist. Lee gathered all his knowledge about hypnotism from library books, and claims to have read every book with the word "hypnosis" in its title within the Edmonton Public Library system.

"To be a hypnotist, all one really needs is the ability to effectively communicate, so that you can build a rapport with subjects allowing them to relax," says Lee.

Difficult skill

"A lot of hypnotists want people to believe that it is a difficult skill to acquire, perhaps because they are afraid of the competition. Becoming a hypnotist is not the hard

part; learning how to make it a form of entertainment is the challenge.

While the audience gets the benefit of watching the show, Lee believes that those who volunteer to participate also receive some rewards.

Hypno-groups

"People feel terrific after they come out of a hypnotic state. Some audience members become 'hypno-groups' and can't wait to try it again."

A regular performer on the local nightclub circuit, Lee can be seen Tuesdays at Yuk-Yuk's in West Edmonton Mall, Wednesdays at Boca's Beach Club and Thursdays at Atomic Cafe.



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It's now substance over style for Van's the loved one

ALTERNATIVE
BY LINDA ALBERTA

Amid the flurry of black and green nail paint, one eye patch and a towering chorus of black T-shirts, the Bul-Go-Gi House R&R feast commenced as Dan Bal, the loved one's "spiritual advisor" arrived to be seated at the head of a table.

"You can be the patriarch, and then we will thrash you," says one of the Boddy twins.

Five degrees

It didn't take long for the Kimchee to go to my head. Betwixt the rhythm of airborne chopsticks I queried lead singer Kelly Simpson on the meaning of life. Five members of this band have five degrees.

"We've learned to laugh in the face of adversity. Sometimes it's trial by fire," says Simpson, who anticipates a new mini-CD, plus an eight-song CD by September. The



the loved one

group is recording with Mushroom Studios in Vancouver.

Two trying West Coast years have spawned tangible changes for the former Edmonton quintet who will

tour and record in New Zealand next January. First off, the hearse that bestowed pamphlets to visitors met with tragedy.

"We sacrificed the hearse for

moving money. It sold to a local artist who promised to use it as art. But he sold it for scrap metal," bemoans Simpson.

Gone are the fractals. Pyrotechnics are expensive. The wind-up hand that caressed the keyboards was desecrated at a party. And the band hasn't smashed a TV in two years. Has the loved one mellowed?

Weird rule

"They have this really weird rule that you can't blow things up in Vancouver," says Westbury. "We pretty much busted every TV in Alberta. There were about 20 of them and we went through them in a week. Those TVs weighed about 100 lbs. each."

Simpson says substance predominates style with a new act that is "less gothic, more personal." As the group re-invents their self-perpetuated mythology Joseph Campbell style, a wonky theoric appetite re-

mains.

At one Vancouver performance Simpson declared he was the sea son Fall and sang dressed in yellow tape for the West Coast crowds who are generally "too cool to clap too cool to dance — but we call them on that."

"The Vancouver scene is more competitive, less cohesive. It's like starting over. In Edmonton we'd call Kelly Service and say 'hey, do you wanna play this weekend?' and they would be there," explains Westbury.

Despite the move, bassist Cam Boddy insists they are not "beach" people..

Like hungry exhausted troops the loved one platoon have happily picked the table clean — a la chopsticks. "These ribs are dessert junks Simpson. "When is the band moving back to Edmonton?" I ask "Never!" snaps Simpson. "But, we would return for the Bul-go-gi House," he smiles.

Dallas group gets accustomed to customs

ALTERNATIVE
BY GENE KOSOWAN

Touring may have its romantic allure, but few bands ever get around to telling you about some of the horrors of venturing into unfamiliar territory.

Like smelling each other's laundry in cramped quarters. Or food poisoning at greasy spoons. Or crab lice in the hotel linen. Or nasty

border guards who like to prey on long-haired types in clunky old vans and trailers full of equipment.

Last Friday, Dallas quartet Tripping Daisy got nailed at the B.C./Washington border, continental rock's most infamous Checkpoint Charlie, while racing the clock to at least get a sound check happening at Vancouver's Town Pump.

"They get a little suspicious, so they've got to check everything

out," said bassist Mark Pirro on the phone from the border, while Customs Canada's finest were checking out the gear and paperwork.

More civilian frostbacks just might be a tad kinder to the Texans, thanks to MuchMusic's airplay of the band's video, "I Got A Girl," from their latest album, *I Am An Elastic Firecracker*.

Heavy experiences

And that's probably the most innocuous entry on Tripping Daisy's sophomore release. Singer Tim DeLaughter draws on some pretty heavy experiences to provide lyrical fodder for Pirro, guitarist Wes Bergen and drummer Bryan Wakefield to musically augment.

There's a nine-minute opus called "Prick," which documents the hellish experiences of drug addiction. There's also media-dissing in "Piranha," and "Same Dress

— New Day," an ode to a hooker And "Rocket Pop?"

"That's about how an older babysitter used to sexually take advantage of Tim, but not in a bad way," offered Pirro.

Vignettes like these are probably what prompted Fugazi and Jawbox producer Ted Neeley to invite the boys to Water Music's studios in New Jersey to record the CD.

"He basically said, 'I'm going to help you make the record you want to make,'" said Pirro.

"For all the indie rock stuff that he's done, I think he was a bit more enthused to do our more pop-oriented stuff. I was a little surprised by that. Maybe it was more of a change of pace for him."

The west coast (No prairie venture is being planned.) trip is also a new experience, but some things still remain routine.

Like being asked to pull off to the side when you reach the 49th.

Gary McGowan's PROFILES

Name: Tim Williams.

Motriety: Acoustic blues-tinted, multi-instrumentalist, singer-songwriter.

Next gig: CD Release Party, The Pourhouse, Aug. 24

Home: Hectic.

Age: 47.

Favorite Teacher: Stan Summers, who was my High School band teacher and played the same instruments I did (guitar and trombone). He and other teachers ran this wonderful band program at Antelope Valley Joint Union District High School in Lancaster, California. It's in the middle of the Mojave Desert and is the same program that Frank Zappa graduated from. Even though he didn't go to school there the program also had a lot of influence on Don Van Vliet (Captain Beefheart) who hung out in the area.

Hobbies: Reading and watching movies.

Last book read: *Son of the Circus*, by John Irving.

Humbling experience: I was once at a jam session in the dressing room of a nightclub in Los Angeles with Doc and Merle Watson and John Hartford; three of the best players and most creative souls I ever ran across. I was a 19-year-old kid there to audition for the club. I had the audacity to take my guitar and start to play along and Doc



Tim Williams

Watson turned around and pointed at me and said "Pick it, son." I then made every mistake known to man in the passage of about 32 bars. The only way I could have played any worse was if someone had cut off my hands.

Last accomplishment: Completing my new CD, *Riverboat Rendezvous*.

Quote: "The harder you work, the luckier you get." I first heard the line from singer-songwriter Mickey Newbury at the Edmonton Folk Music Festival.

First album bought: *Three Blues Singers*. It featured Leadbelly, Big Bill Broonzy and Josh White with Sonny Terry.

Favorite Drink: Big Rock beer.

Sign: Slippery When Wet.

Great musical moment: Opening for BB King with Triple Threat.

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Punk vanguard Smith still in her prime

POP/ROCK
BY STEPHEN HUMPHREY

TORONTO — Patti Smith is a bit hoarse at this point. She's spent a good 40 minutes verbally street-fighting with Daniel Richler in front of a packed Hilton conference room.

Now she's tripping over a recently scribbled poem about recluse-painter Georgia O'Keeffe — one of her idols, alongside Jim Morrison, Bob Dylan, and French symbolist poet Arthur Rimbaud.

With her glasses on her nose, she looks like a school librarian at story time. She sounds halting and awkward for the first time in the session, since she first put her feet up on the couch and began pitting her fierce intelligence against Richler's lofty pronouncements.

Seminal forces

While in her late 40s, and tempered by motherhood, experience and tragedy, she seems to have kept a lot of the rebel poet in her that made her an incendiary radio guest, a dangerous performer, and one of the seminal forces in the birth of punk and a woman's vision in rock 'n roll.

At this point she's sharing a vulnerable moment with a Toronto audience who've by this point established that they're completely on her side — letting everyone in on some of her creative rough edges.

Then she spits on her leg. It foams out of her mouth and then drops a sizable dollop onto her black stretch pants.

"Sorry." She pauses, rubbing the



Patti Smith in Toronto

splittle in.

"My mouth was full of water. You know, back when I was doing readings, I'd always spit on stage. People thought I was being a punk. But actually it's because I read so fast, and then my mouth fills up. I tried to tell people, but they wouldn't believe me. Now you've seen it for yourselves."

Smith easily made herself at home in her celebrity interview at Toronto's North by Northeast conference in June, a few short weeks before she officially came out of a

16-year hiatus from the concert stage in Toronto's Phoenix.

She quickly won over the crowd of already converts, often at the expense of a bewildered Daniel Richler, trying a little too hard to wear his reading matter on his sleeve.

Smith has been a scholar, herself, in recent years, spending her quieter years of motherhood and marriage investigating the work of Marcel Proust, modern Japanese authors, and the sociopolitical murals of artist Diego Rivera and other

such high-minded pursuits, but she still seems to brook little patience for hot air.

She'd cut quickly into his statements with challenges and quips, acting out boredom and impatience with comic timing. She'd then turn to the audience, who were egging her on in a most partisan fashion, and gather approval, smiling sweetly — usually following up with a gentler statement.

"Just having fun, folks. But seriously..." At one point she snatched away Richler's interview notes, scanned them comically, and shook her head. "Looks like you folks are in for a pretty dull time."

When it came to anything that was a serious consideration for Patti, her face would centre as if she was preparing to meditate and speak dreamily, methodically, in reverently measured tones — such as when she spoke of Georgia O'Keeffe, or her deceased friend, genius-photographer Robert Mapplethorpe.

"I got a hold of Hank Davis, who is the head of Relaxed Rabbit Records. He played me some of the Bourbon Street session that he had on some vinyl copy that he had. I thought it would be a good thing to start the label up with. Ted O'Reilly — who is a DJ for CJRT-FM in Toronto — owned the master. He recorded the set with a digital machine and made a reel-to-reel copy (the digital master was lost). Ted was very supportive. He said, 'Yeah! I think what you guys are doing is great! Lenny was a genius.' Randy purchased the tapes from Ted and we were on our way."

Indeed. Both Bachman and Casavant plan to release four other volumes of Breau's other "lost" work, including a tribute album of his work by other artists.

Other plans include the re-release of rare albums from other masters of guitar. Guitarchives is soliciting feedback via an Internet site (<casavant@cyberstore.ca>).

Guitarchives even got a response from guitar whiz Steve Vai.

"We sent him a copy of the Bourbon Street gig," said Casavant, "and he sent us some e-mail telling us how he was blown away by the sheer mastery of Lenny."

Photo: Steven Longley
"Have the Power" (a favorite axiom of Fred Smith's).

Not long before his death, Fred appeared with Patti on the spoken recording, "It Takes Time," which appeared in the soundtrack of the Wim Wenders film, *Until the End of the World*. So again, naturally, Fred Smith has become a source of creation.

And, perhaps, as a final testament to him, his sudden departure has likely galvanized her return to the stage.

While the topic of her husband never came up on NXNE, Smith had a great deal to say about the controversial Mapplethorpe, who took the controversial androgynous cover shot of her debut album, *Horses*.

"He was never a political man. He never went out of his way to attack censorship. He was simply an artist. He used the gifts that God gave him to the fullest. He was always a gentleman, he was always a good friend to me, and he never wasted his gifts."

The one subject which came up most often, however, without soliloquy was her two children, who have been her most major act of creation in the years she's spent in the Detroit suburb of Saint Claire and who seem very much to be the centre of her life.

Hell-raising days

Such as when she recalls her hell-raising days. "I was always a good girl until I left home. I only got bad when I started paying my own rent. When I lived in my parent's house I had to abide by their wishes. And I expect my own children to do the same!"

Again and again she downplayed her image as a "rock star" more comfortably painting herself as a mother of two and a Detroit Red Wings fan. How does her teenage son see her career? "Not as good as Green Day."

A bit of momma bear came out when Richler fielded some questions about her two offspring. "My kids' business is their own," she says, "but they're great kids."

Eventually the conversation had to come around to Patti Smith as a poet, her first calling. As well as inspiring millions of teenagers to start bands, Smith has also been influential in bringing poetry into the popular arena, since a Dylan record first convinced her to bring a full band to her readings.

"I was finding words limited," she recalls, steeping her fingers and putting on her reflective face. "I was frustrated with words, which is why I got into feedback, into noise. I was trying to express something beyond words."

And what does she think of the current generation of poets like Maggie Estep, John S. Hall of King Missile, Henry Rollins and other dynamic figures? Has she followed the movement for which she is often named as an inspiration?

"I don't really follow trends. But it's good to see people moving within the realm of poetry. It's great to see young people getting into it. After all, Arthur Rimbaud was a very young poet."

Smith seems to have come full circle, from a young hellion bucking the trends to a mature woman who has outgrown them. She left the scene a rebel and has returned as an elder stateswoman.

Lenny Breau immortalized on CD

JAZZ
BY ADRIAN LACKEY

It is a grey, windy August afternoon, and Dan Casavant and I are the only two people dumb enough in this town to be wearing shorts and sitting on the upper deck of a local pub that gets too many free plugs in this mag as it is.

Casavant isn't on a mission from God, but he might as well be. As a life-long guitar player and jazz aficionado, he is dedicated to the preservation of rare recordings by some of the finest unsung guitarists. As Head of Research for Guitarchives, it is Casavant's job to hunt out "lost" recordings.

The result of such dogged research is Lenny Breau with Dave Young: *Live At Bourbon Street*, Guitarchives' first release.

Guitar hero

Until his untimely death in 1984 at the age of 43, Breau was hailed in the jazz world as the guitar hero's guitar hero (One such fan is George Benson). Breau was also considered a pioneer of the electric seven-string guitar (for those who think Steve Vai was the first). And jazz critic Jim Ferguson has compared him to Django Reinhardt.

A fleeting glance at the liner notes of the double-disc set will raise some eyebrows with one credit in particular. Executive Producer — Randy Bachman. The Randy



Lenny Breau

Bachman?? Mr. "B-B-B-Baby, You Ain't Seen Nothin' Yet"??

"The way that Randy Bachman got attached to this project is that Lenny Breau was Randy's first guitar teacher," responded Casavant.

"In fact he was Randy's only guitar teacher. In songs like 'Blue Collar,' 'Looking Out For Number One,' and 'Undone,' you can really hear the influence shine through. Most people think of industrial-strength rock and roll when they think of Randy, but he really is just a fine guitar player."

Casavant went out of his way to give credit to Bachman for the start of Guitarchives.

"It started one afternoon when Randy called me about a Gretsch guitar that he was looking for — he's a huge collector of them; even bigger than Neil Young — and somehow the conversation turned to how Lenny got us playing guitar, and what a shame it is that some of the recordings are lost. Randy came up with the idea to

start a label just for this very purpose. He was very serious about it. It was he that came up with the name."

From that moment on, Casavant became Guitarchives' version of a talent scout. His search for missing Lenny Breau session tapes led him to Toronto.

"I got a hold of Hank Davis, who is the head of Relaxed Rabbit Records. He played me some of the Bourbon Street session that he had on some vinyl copy that he had. I thought it would be a good thing to start the label up with. Ted O'Reilly — who is a DJ for CJRT-FM in Toronto — owned the master. He recorded the set with a digital machine and made a reel-to-reel copy (the digital master was lost). Ted was very supportive. He said, 'Yeah! I think what you guys are doing is great! Lenny was a genius.' Randy purchased the tapes from Ted and we were on our way."

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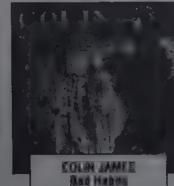
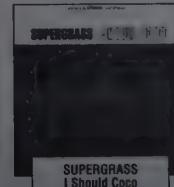
It was an emotional evening, a working out. Fred Smith has been an inspiration in Patti's work since her album *Wave* in 1979 — "Dancing Barefoot" and "Frederick" being two obvious examples, coming up again in later songs such as "Looking For You/I Was" and "People



FOO FIGHTERS

THE TEA PARTY
The Edges Of TwilightALANIS MORISSETTE
Jagged Little PillBLIND MELON
SoupBON JOVI
These DaysLIVE
Throwing CopperBARNEY BENTALL
Gin PalaceVARIOUS ARTISTS
Club Euro/Volme 2BLUES TRAVELER
Four

THE PHILOSOPHER KINGS

TRACY BYRD
Love LessonsURINE 口味
Exit The DragonDEEP FOREST
BohemeDANGEROUS MINDS
Music From The Motion PictureCOLIN JAMES
Blue HeavenSPIRIT OF THE WEST
Two HeadedSUPERGRASS
I Should CocoHOLE
Live Through ThisRAINBOW BUTT MONKEYS
Letters From Chutney

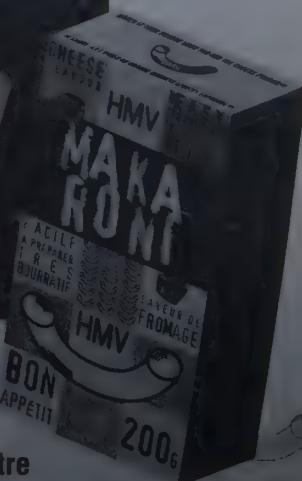
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NEW RELEASES

Ramones do that Blitzkrieg Bop thing for one last time

THE RAMONES

Adios, Amigos!
(Radioactive/MCA)

This final offering from all the godfathers of American three-chord punk begins with a bang-em-up garage cover of Tom Waits's "I Don't Want to Grow Up."

It's a fair anthem for the band to appropriate — because after all, aren't the leather-clad, black-banged kings of New York about nothing except fun? Oh, sure, every once in a while Joey and DeeDee will try to rant about some kind of issue — but please, folks, keep it all in context — this is a band only Howard Stern could call literary geniuses.

Adios Amigos! will not stop Armageddon, but it will numb you enough to make you think "ahh, fuck... who gives a shit, anyway?"

A Ramones record may no longer spit in the face of convention like back in the CBGB-heiday '70s, but what they do, they still do well. Do the Ramones age? No.

Just remember Joey's adage in "Have a Nice Day."

"I heard it from the gangster."

I heard it from the priest.

I heard it from my best friend.

Way down in the Middle East.

Have a nice day, that's all I hear everyday.

Have a nice day — I don't believe a word you say."

Hey Orange County Kids, put this one on and discover what it's all really about.

Steven Sandor

BONEFONY

Stomp Revival
(EMI)

A mighty impressive self-produced marvel of multi-tracking; you'll hear the folksy starting point of Led Zeppelin III and vague shades of Creedence Clearwater Revival among other things, but it's really a lot more like CCR through a 'first Queen Album' filter. In other words, a very densely arranged affair. These three guys are all over the place — the mélange of strings, voices and drums is almost overwhelming. Acoustic music fans will dig the bigtime boogie assault, led by flat-tops, mandolins, dobros and dulcimers. Percussion instruments invade like locusts on some tracks or simply idle like a riverbank full of crickets on others. The vocals are the centrepiece though. Lots o' singing on this. Lots and lots.

For my tastes, there aren't enough rough edges, but as you drift along on a gossamer web of rootsy showmanship, you are always aware the band's musical calibre. If the Folk Fest people get to bid on this act, they'd do well to say the least. To the purist's ears, Bonefony's Stomp Revival may be kind of a glossy approximation of the real thing, but it'll do until the real thing comes along.

T.C. Shaw

THE FOO FIGHTERS

The Foo Fighters
(Roswell/EMI)

Nirvana Lite: I may not be the first to dub The Foo Fighters this, but it pretty well sums it up. Nirvana alumnus David Grohl fronts this quartet with an astonishing amount of self-assuredness. Grohl is no Kurt Cobain, and it shows in the final result. And given the lyrical content of the disc, no one should have any fears that Grohl isn't satisfied with having it all and will someday blow his brains out. So to enable a plentitude of self-righteously indignant editorials as to what is wrong with today's kids. They grow up to be tomorrow's adults: They tend to get along with their lives.

And Grohl has done just that with an admirable effort. After listening to this



The Ramones, L->R: Johnny, Marky, Joey, and CJ.

album in the privacy of my own home, I have to do a public about face, because the album sounds much, much better than the hearing I gave it at the listening party held at the Rev. The experience was so torturous an experience that I declared that Grohl should stop fooling himself and get a job as a welder and get on with his life. I mean, Pete Best was fired by the Beatles before they signed with Parlophone (The rest is history...). Best didn't have two years at the top, and he seemed quite content with a life-long career as a baker. This adroit and humble back-peddling by Yours Truly says more about the Rev's sound system and EMI's reluctance to feed the adult members of the party with copious amounts of beer, than it says about my critical faculties. Do I mention that I really liked this album?

Adrian Lackey

HUM

You'd Prefer an Astronaut?
(RCA)

Will the real Swamp Thing please stand up? This album's trance-line demeanor catches you in a quicksand tractor beam and sucks you into the sludge or sends you skyward as small guitar noises burst like tiny surprises surfacing from a La Brea of distortion and drums. Acoustic guitar treatments often float on top, usually around the edges. The pace is languid, but the melodies — sung by Jeff, Tim, Bryan or Matt — are enchanting, despite their placidness. Lyrics, when they break through, suggest an intelligent and whimsical force at work, though some are apparently too explicit for parents. They may call these walking songs, but like that lonely-looking corn-belt zebra on the cover, most of the time, you won't break a sweat.

Ken Soehn

GEORGE JONES & TAMMY WYNETTE

One
(MCA)

Lots of people think I have an excellent job. Talkin' to the country folk and reviewing albums all day long but, like most jobs, this one also has its down moments. Sometimes I have to listen to music that is so excruciatingly bad it

hurts, and being the diligent critic I am, I just sit there grinding my teeth listening to every miserable track in its entirety. With this in mind I would like to tell you how badly I had to suffer while listening to One. I've never really liked Tammy (pukey "Stand By Your Man") Wynette but I always thought George Jones was sort of cool for a guy with such bad hair. My dislike for Tammy was tempered by my admiration for George and I approached this album with a neutral attitude.

The problem with this album is that it conjures up images. Disturbing ones like George and Tammy doing lovey things like hugging, kissing, and having children. Imagining that just sort of grosses me out. Hokey duet love songs are bad enough, but picturing Tammy and George gnashing dentures just makes me shudder (That comment wasn't meant to be sexist, I know hockey players can have dentures too.).

There is one gem on this album: it's called "If God Met You." I think it was meant to be comic relief to assuage the listener's terror after listening to the other nine tracks. It goes something like this. "If God met you she wouldn't like you. She'd forget that she's a lady and kick your macho unh, unh, unh." It's amusing just because you get to hear Tammy grunt. Perhaps George and Tammy should lay off the duets and make an album of caveman music. I have no problem picturing them wearing animal skins and carrying clubs. They could call it Unh.

Mustang Amy

MC BREED

Big Baller
(A&M/Hypnotic/Polygram)

I believe this is Breed's fourth album for Wrap records under the wing of Ichiban, one of the premier southern soul labels, and MC Breed has his roots in old school funk and R&B like P-Funk, Ohio Players, Gap Band, etc. but he also gets down for the '90s. A bit like Too Short (who guests on "Sea of Bud") musically, not lyrically. If you've heard MC Breed before, this is much the same, but fuller and a bit more mature in sound. If you've got some funky roots, you'll probably enjoy this. If not, try and hear. You have to get up to get on down. Yeah!

Allan Luyckfassel

consumed lunches upon the far button. And finally, we beseech you those A&R label reps who promote this crap burn in the hell of white, off-key pseudo-gospel singers for eternity. For this disc sucks bigtime, and yours is power.

Yorg Fewchuk

CHRIS ISAAK

Forever Blue
(Warner)

Isaac's latest effort is a warm, passionate combination of country, rockabilly and pop. His vocals are typically sexy, and may induce swooning in large doses. Although the songs do not stray far from Isaac's trademark love songs, mainly revolving around one great big broken heart, he has mastered this genre of songwriting.

This is a perfect album for those summer nights (or what's left of them anyways).

Paula E. Kirman

TREBLE CHARGER

Treble Charger
(Sonic Uynon)

This CD features two treats in one. Seven awesome tracks by probably Toronto's best up-and-coming band and a CD-ROM sampler of the hottest musical acts to grace the burgeoning Ontario scene.

Sonic Uynon has become Canada Sub-Pop, our trendiest underground label. The Southern Ontario belt has become a mecca for an astounding indie-rock scene: Treble Charger, Trista Psionic, Hayden, I could go on...

With the CD-ROM, users can access video clips, interviews and musical samples from the entire crew of these up-and-comers. Just click the icon and have fun with it. There's hours of shit to do. Mega-cool outer-space shit and there's a rat you can animate to make vomit and fart. There are also clips from Toronto fanzines, with items on everything musical from Ween to the Wedding Present.

Otherwise, the soundtrack for the forthcoming film on the Black Panthers has, as David Byrne would say, some good points, some bad points. Highlights? Check out JOE's low-key but urgent funk on "Express Yourself." And the group efforts on "The Points" is not half-bad. Buckshot, Busta Rhymes and Redman are among the artists who make an effort to have their individual annunciations and cadences stand out.

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Heavy Dadding Present influence can be picked up on the oh-so-wonderful and oh-so-jangly "Morale."

Treble Charger follows up with a group of god-inspired tracks that'll only make you wonder why they're still on an indie.

"Case in Fact" is a wonderful selection of bliss-op. The up-and-down guitar fiddles transforms into an opus of gut-wrenching amp crashes. All hypnotic as a good bath, minus the wrinkles.

Heavy Dadding Present influence can be picked up on the oh-so-wonderful and oh-so-jangly "Morale."

Treble Charger are the kings of music scene that Toronto can finally be proud of (c'mon, this is the city that gave us a Barenaked Ladies and Moxy Fruvous).

The band celebrates with a multimedial double-whammy. A must-have.

Steven Sandor

VARIOUS ARTISTS

Nerdstock
(Drog)

This benefit concert for The Kids Help Phone was recorded and packaged with the aid and support of some of the members of The Rheostatics. Nerdstock is a compilation of up-and-coming Toronto area bands (The best of which are People From Earth: The worst being By Divine Right). Those of you that had a rocking good time at Another Roadside Attraction might want to pick this up as it features two tunes by The Inbreeds (Along with the involvement of Rheostatics Dave Bidini), I normally wouldn't consider this, but what the hell. It's for a good cause, so here's the address to order: DROG, P.O. #24062 Bullfrog, Guelph, Ontario N1E 6V9.

Adrian Lackey

FIELD DAY
Friction
(Lethal / Cargo)

Calgary's Field Day already comes highly recommended as a live act. Now, they've turned their focus inward, making this self-produced CD of ragin' rawk, complete with enough onboard hook recognition to become something quite a bit more than just a bunch of guys with gear, beer and a basement within which to start songs by shouting "OneTwoThreeFour—!!!"

Top notch vocals sit astride a monsterous hard rockin', guitar-driven wall of sound, punctuated by attention-grabbing shots and diamond hard riffs. Meanwhile, you people masquerading as hip rock fans made sure that Nazareth's recent concert sold out. Hoo boy. Take some free advice — turn off your receiver and think for yourselves — you didn't get laid then an' you probably ain't gonna get laid at their next show.

T.C. Shaw

JEFF FOXWORTHY
Games Rednecks Play
(Warner)

Well I must not be a redneck (just because my name is Mustang Amy it doesn't mean I have a piece of straw hanging out of my mouth and complete all my sentences with "Yee doggies!") I did not laugh once while listening to this recording of one of Foxworthy's comedy stand-up shows. When Foxworthy first came up with his "You Might be a Redneck if..." routine, I was slightly amused but really how long must we drag this out? Jokes about the ill effects of inbreeding only go so far. I personally don't want to make fun of rednecks. I saw *Deliverance*, these people are scary. I'm afraid Foxworthy's 15 minutes of fame are up. Unless he gets a new gimmick he's failed to the way of the "Where's the Beef?" lady.

Mustang Amy

YOUNG CANADIANS
No Escape
THE MODERNETTES
Get It Straight
POINTED STICKS
Part Of The Noise
(Zulu)

It's ironic that a style of music that was supposed to be so violent managed to bring so many people together. And it's hard to fully explain the special feeling that existed within the community of disenfranchised yout' who felt themselves drawn towards it. Of course, I refer to the '70s, a movement whose real significance was that it successfully challenged the bloated, self-satisfied dinosaur that rock music had become by then (Exhibit A: the Doobie Brothers'

SHORT CUTS

FEAR FACTORY: Demanufacture (Attic) It's obvious from the opening double-bass turrent rounds to begin the record that Fear Factory were weaned on Metallica. But what sets Fear Factory apart is their use of sequencers and sampling to add an industrial tinge to their metal.

HEAVYSHIFT: Unchain Your Mind (Warner) It's supposed to be one of those new-style jazz combos. But hey, once you take the soul out of jazz, what are you left with? Muzak, my friend. Fucking soulless, atonal Muzak.

HURRICANE: The Hurra (EMI) Hurricane's been behind the turntables since the Beasties decided they wanted to expand into hip-hop from Brooklyn punk. This album's a must-have for anyone who is a B-Boys fan. But Hurricane's attitude and rapping savvy should win him a lot of fans on his own merit as well.

FUTURE SOUND OF LONDON: ISDN (Virgin) The album is a collec-

gradual descent from All-American pedigree in southern rock to pungent lounge act).

It was also the last "us" vs. "them" game in town: let's face it, there was punk and there was everything else.

In its heyday, punk's impact on western Canada was astonishing. Hall parties jammed full, new bands every week and a closeness that meant running into Calgarians and Winnipeggers at the Orange Hall in Edmonton to watch a band who were in from Vancouver. Word of mouth made new records highly anticipated events and believe me, they got snapped up. As aptly noted in the informative fold-out for the Modernettes' *Get It Straight*, when an initial release hit the racks, you had to get it that day or you were deeply and lamentably unhip. And sometimes, out of luck.

As frontman for the Modernettes, Buck Cherry carried a full pack. He wrote, played guitar and sang a particularly high voltage style of pop music, kind of like Buddy Holly, but all liquored up. To borrow his own beautiful liner note, in those "Mei Bay 'Play Guitar in Three E-Z Lessons' punk days," a blown note in a solo or even an out-of-tune guitar didn't matter; at least this music had a pulse. And a brain. Today, Cherry is John Armstrong, *Vancouver Sun* writer, but he could write, then, too. Cherry's sardonic and frequently funny lyrics bounce along on an adrenaline-fueled conveyor belt of power pop that makes me think that the Modernettes' music should have been re-released last year, possibly titled *Dookie*.

The Pointed Sticks were also ahead of their time and probably the most accessible of Vancouver's armada of (I guess these days you'd call them, heh heh, "alternative") groups. The Sticks made the greatest impact on vinyl: they released a string of brilliant 7" records, each seemed better than the last. The sound is best described as pure, crystalline power pop; from a noticeable "Spiral Scratch"-era Buzzcocks influence ("Somebody's Mom," "Marching Song"), the band forged a distinctive sound of their own: '60s-influenced melodies and harmonies surrounded by the buzzsaw guitars and pounding drums of classic garage bands gone by.

That they didn't become bigger is still a mystery; they were even signed to the then-burgeoning British label Stiff (Elvis Costello's first label). I can tell you I'd sure like to hear something as catchy as "The Real Thing," "Lies," or "Out of Luck" on my radio soon. Oh, yeah, I did. It was by Green Day.

Why don't we save the most overlooked for last, yes? The Young Canadians were an angry trio led by the angriest of them all, the still-angry Art Bergmann. The undisputed king of Canadian punk (or alternative — what-

tion of the techno ensemble experimental live-to-air concerts. Some of these pieces seem to meander endlessly into boring technodrome, while others roar with life. Guitarist Robert Fripp also has his work mixed into the milieu. But when the 21st-century jam session works out, it is far out.

LATIMER (True North) With a dash of Pavement lo-fi, a whiff of Superchunk's guitar understatement and a dose of Frank Black spit (most evident on the spastic "Chicken the Goon"), Latimer's recording is compellingly bitter. In fact, "Kiss 120" goes as my odds-on favorite for the top "you fucking bitch, you left me, now I want you dead" anthem of the year.

NOTHING IN PARTICULAR: Is That Right! (Kinetic) Bolstered by the addition of former Chalk Circle and Headstones bassist Brad Hopkins and veteran drummer Mike Morrow, Toronto's NIP provides a record chock full of pop-punk fun. Music that won't change the world, but is good for those necessary moments of distraction.

OI SKAMPILATION VOL. 1 (Radical) Ska has undergone a huge revival in North America, and this comp, recorded live at a New York festival in 1994, features some of the best American acts around. Where bands like the Specials

ever the hell you want to call it — I call it music that had to wait 15 years to get on the radio) in his formative period.

Sparse, frenetic and ever personal, Bergmann and Co. came on strong early, from the simple eloquence of "I Hate Music" to the legendary brashness of "Hawaii." Under the aggression, you can hear the barest beginnings of Bergmann's inimitable solo sound, that strange tragic overture that lurks inside the melodies. Is this man a painter? Does he have to get famous the way painters do? Buck Cherry, you're right again — somewhere, someone else is driving Art Bergmann's sports car and swimming in his pool

T.C. Shaw

SEAN LEVERT
The Other Side
(Atlantic/WEA)

The first solo album from former member of Levert, who most people will remember from their hit, "Casanova." His brother Gerald Levert has put out two albums since Levert, and Sean's album is much in the same vein. Relaxed New Jack Chill — '95 style. Some of the album, especially the ballads, are a bit generic, but much of the album is quite good. Classy, well-produced R&B, soul for the '90s and above average. The best song is the title cut

Allan Luyckfassel

JOHN MCCUTCHEON
Summersongs
(Rounder)

Well-known for a career of good recordings and songs, McCutcheon has released a totally modern folk album that looks at being young: all the songs herein are from the perspective of an adolescent male, and it's a hoot from start to finish. Immortalizing the "Swimming Hole," rocking it up in "Haircut," talking about "Dad And Me," it's all wonderfully written. Music ranges from mostly-acoustic folk to mellow rock, with occasional bits of clarinet, electric guitar, and tubatronic (!) here and there. This is a keeper.

Yorg Fewchuk

SAGA
Generation 13
(Independent)

In this day and age, writing and recording a rock opera is paramount to the risk one takes when giving a cobra an enema. Saga's opus is about Generation X (Double "Gulp!"). This is no *Lamb Lies Down On Broadway* or *Quadraphenia*.

The music is wretchedly unlistenable. And the lyrics?... Well, let's just say that every Ed Wood contained an earnest social message, but that didn't change the fact that they were Ed Wood films. If the road to

and Madness had a gleeful innocence to them, this new breed of groups (Mephiskapheles, The Wretched Ones, and Ox Blood) soak their lyrical influence out of American punk and rap culture.

PELL MELL: Interstate (MCA) What an apt title. This collection of 12 instrumental tracks is a perfect soundscape for those wishing to have an *On the Road* experience. This collection of twangy alternative rock is a soundtrack for the ultimate road movie which hasn't been filmed yet.

THE PHOIDS: Mushyheadedgoomouth (Ng) Remember The Fluid? The Cincinnati metal-grunge act, one of the charter members of the Sub Pop stable? If you do, then The Phoids will sound awfully familiar. They have the same knack of combining Black Sabbath-like guitar sound with a raspy vocal (courtesy of Jay Calabro).

SILVERCHAIR: Frogstomp (Sony) From the first track, "Israel's Son," it's obvious that Silverchair are an over-the-top cock rawk band trying to cash in on the Pearl Jam craze. This isn't a Pearl Jam-influenced record. That would suggest Silverchair actually brought in some of its own ideas. That's not the case. This is a cop-out. This is Spinal Jam.

(All reviews by Steven Sandor)

hell was truly paved with good intentions, then this effort from Canada's premier art rock band is the road block that keeps us from taking the last exit ramp. This album won't even appeal to the "Generation of Whine" that is the subject of this recording. Worst of all, the music is totally forgettable. I had to torture myself by giving this a second listen, so I could give this disc a fair shake. *Saga: Wind them up, they can't stop, they just won't shut up.*

Adrian Lackey

JAMES BROWN
The Great James Brown
Live at the Apollo 1995
(Attic)

James Brown became an innovator when he released the original *Live at the Apollo* in 1962. Thirty two years later (the show was actually taped in '94), the "hardest working man in show business" has come up with a 1995 version of *Live What is surprising though, is just how vital he sounds today.*

He and his current group, the Soul Generals, tear through 74 minutes of music (including more of his hits than you probably remembered he had) and lively stage patter — the "Godfather of Soul" is super-charged with enthusiasm as he exalts his numerous heroes, spreads his basic message of universal peace and, regardless of the

particulars, even pokes fun at his own incarceration (his "two year unwanted vacation").

Armed with his massive backing group, Brown's too sweaty and delirious a performance to be labeled a mere revue. This is partly due to the fact that the music itself has a freshness and energy that will simply not allow it to date, but Brown has a lot to do with it, too. One suspects that the Apollo's audience was made up of significantly more types of people than the hordes of blue-rinsed matrons who used to get their blood pressure going while they waited for their turn to receive a scarf from the late Elvis Presley, the King of Vegas — er, I mean, rock and roll.

Fact is, Brown's presence even rivals that of Mick "Still Runs Five Miles a Day" Jagger in comparison to other proven pop music warhorses. And as for your so-called "alternative" icons (take my word for it: today, alternative really means "writes their own songs") I bet Eddie Vedder would have to go and sit down for a while after trying to burn as brightly as Brown, who should command greater respect (that's all he really wanted in the first place) as one of the bona fide ironmen of pop music.

Basically, after all these years, James Brown is able to live up to his many nicknames.

T.C. Shaw



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INNER SANCTUM
WITH
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SATURDAY, AUGUST 26
HOSTED BY THE ATOMIC IMPROV CO.
PIEMYN
WITH
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THURSDAY, AUGUST 31
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CLUBS & PUBS

YOUR WEEKLY GUIDE TO THE CITY'S CONCERTS, CLUBS AND ATTRACTIONS

Clubs & Pubs listings are a free service. Mail, deliver or fax all relevant information (date, time, location, cost, etc.) to Amy at SEE Magazine, 10426 - 81 Ave, Edmonton, T6E 1X5. Please type or print neatly. DEADLINE for listings is Friday the week before publication. SEE Fax Line: 439-1305. Sorry, no listings will be taken over the phone.



Rick Bronson, appearing at Yuk-Yuk's Aug. 27

ALTERNATIVE MUSIC

THE JUNKYARD

10831-101 Street
FRI 25: Blindsight, Jaded, Systematics, the Lackeys (7:00pm)

PEOPLE'S PUB

10620-82 Avenue, 433-9411
THU 24: People Playing Music, Soft
FRI 25: Superfriend, Nowhere Blossoms, Dog Rocket
SAT 26: Molly's Reach, Pal Joey, Bumpercrop

THE REV

10030-102 Street,
423-7820
THU 24: Inner Sanctum, Sanguine, 16 Daze

SAT 26: The Piemyn, Maracoujah

THU 31: Red Autumn Fall, Soft, Aurial Sects

FRI 1: The Rev's 1st Anniversary Party

SAT 2: The Fishmongers CD Release Party

SUGAR BOWL SOUTH

10922-88 Avenue, 433-8369
SAT 26: The Dave Hoyle Trio

SUN 27: Kim Linicton

BLUES & ROOTS

BLUES AT THE HILL

Steak & Ale Prime Rib House, 142-3 Stony Plain Rd, 451-0860

SAT 26: Warren Grosland Band

SUN 27: Blues Jam with the Warren Crosland Band

SAT 2: Sophie & the Shuffle Hounds

SUN 3: Jam with Sophie & the Shuffle Hounds

BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

THU 24-SAT 26: Sophie & the Shuffle Hounds

MON 28-WED 30: Hoochie Coochie Blues Band

THU 31-SAT 2: Drivin' Sideways

CATCH THE HEAT ON THE STREET

105 St & Jasper Ave, 424-4085

FRI 25: Kent Sangster Trio

CHATEAU BEIRUT

11225 Jasper Avenue, 488-5409

every SAT: Live Middle Eastern Music

CLUB CAR

11948-127 Avenue, 453-1995

FRI 25-SAT 26: Mere Mortals

EDMONTON'S BEST GOSPEL FEST

Beulah Alliance Church,

17504-98A Avenue, 433-0725

FRI 1: Voices of Joy, Evangel Assembly Choir

EL CHALAN

10816-95 Street.

426-4595

FRI 25-SAT 26: Re Salsa

THE GROUCH

10957-124 St., 453-1709

SAT 26: Walking Tall

SUN 27: Swingin' Ya Band

NEW WEST HOTEL

15025-111 Avenue, 489-2511

THU 24-SAT 26: Stallion

MON 28-TUE 29: Thunder Rhodes

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

TUES 22-SUN 27: Hazard County

TUE 29-SUN 3: Shameless

RED BATTL

Legal, 921-3918

SAT 26: Powder River Express

TRANSIT HOTEL

12720 Fort Road, 475-5714

every FRI-SUN: Second Chance

THU 24-SUN 26: Brass Rail

THU 31-SAT 2: Third Stone

WILD WEST

12912-50 Street, 476-3388

THU 24-SAT 26: Gypsy & The Rose

MON 28-SUN 3: Steve Ashly Band

LA HABANA CLUB

10238-104 St, 424-5939

FRI 18-SAT 19: America Rosa

MONK A NUN PUB

82 Street and Jasper Avenue, 429-1249

SAT 26-SUN 27: Duane Cannon

SAT 3-SUN 3: Denver Boots

MUSTANG SALLY'S

10993-124 Street, 454-1756

FRI 25-SAT 26: Hotheads

POUR HOUSE CAFE

10407-82 Avenue, 432-9141

THU 24: Tim Williams: CD Release party

FRI 25-SAT 26: Kent Sangster

SUN 27: Jam with Rodger Stanley & the Washboard

TUE 29: Mike Rud Farewell Party

SAW MILL I

116 Street and 104 Avenue, 429-2816

every WED: the Marin Spike House band

THU 24-SUN 26: Welcome

THU 31-SAT 2: The Piemyn

SAW MILL II

4745 Calgary Trail, 436-1950

every THU: Open Stage with Sarah Belli

SIDETRACK CAFE

10333-112 Street, 421-1326

THU 24: Hookahman

THU 24-SAT 26: David Gogo Band

MON 28: Paul Lamoreux

TUE 29-WED 30: Tractor Boy, Moving In

THU 31-FRI 1: The Rhinos

SAT 2: The Rhinos, Matacujah

SNEAKY PETE'S

Mayfair Hotel, 10815 Jasper Ave, 423-1650

THU 24-SAT 26: The Swingin' Ya Band

THU 31-SAT 2: Rodger Stanley & the Magi Washboard

SUGAR BOWL ON 109TH

10922-88 Avenue, 433-8369

SAT 26: Dave Hoyle Trio

SUN 27: Kim Linicton

UPTOWN FOLK CLUB

Oliver Community Hall, 10326-118 St, 408

MON 20

SAT 25: doors open 8 p.m. free admission

COUNTRY MUSIC

FIDDLER'S ROOST

8906-99 Street, 461-1358

every THU: Old Time Fiddle Jam Session

FRI 25: Fiddle Fundraiser Show

L.B.'S COUNTRY PUB

23 Akins Drive, St. Albert, 460-9100

SAT 25-SUN 26: Thunder Rhodes

MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 24-MON 27: Nadine and Raising Car

TUE 29-SAT 2: Shane

NEW WEST HOTEL

15025-111 Avenue, 489-2511

THU 24-SAT 26: Stallion

MON 28-TUE 29: Thunder Rhodes

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

TUES 22-SUN 27: Hazard County

TUE 29-SUN 3: Shameless

RED BATTL

Legal, 921-3918

SAT 26: Powder River Express

TRANSIT HOTEL

12720 Fort Road, 475-5714

every FRI-SUN: Second Chance

THU 24-SUN 26: Brass Rail

THU 31-SAT 2: Third Stone

WILD WEST

12912-50 Street, 476-3388

THU 24-SAT 26: Gypsy & The Rose

MON 28-SUN 3: Steve Ashly Band

MIKEY FINN'S TAPHOUSE

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DARTBOARDS

MIKEY FINN'S

TAPHOUSE

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OPEN 7 DAYS A WEEK UNTIL 2

WE NEVER CLOSE

439-

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POP & ROCK MUSIC

BLACK DOG

10425-82 Avenue, 439-1082

SUN 26: The Notty Poppys

BLUE MOON LOUNGE

1525 Millwoods Road East,

469-1117

FRI 25-SAT 26: Harvey Marion

FRI 1-SAT 2: Two For The Road

BOILER

10220-103 Street, 429-0886

THU 24: Grand opening

Bobby Cameron, Cold Feet, Life With a Woodpecker, Hot Heads, The Tomatoes, The Howlers, Wayne Allchin and Lightning Strikes Twice

FRI 25-SAT 26: Wayne Allchin and Lightning Strikes Twice

FRI 1-SAT 2: Bobby Cameron Band

COFFEE CUP

10334-108 Street, 424-4985

FRI 25: Anna Beaumont

IKE N' IGGY'S

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 24-SAT 26: Darrell Barr

TUE 31: Walking Tall

THU 31-SAT 2: Blackboard Jungle

POWER PLANT

U of A, 492-3101

FRI 25: The Lost Indeweys

SAT 26: Wildflower & Guests

FRI 1: 16 Daze, Punched Unconscious

SAT 2: Catfish Troubadours

RIPTIDES

10155-112 Street, 429-6300

FRI 25-SUN 27: Mod Squad

THUNDERDOME

9920-62 Avenue, 433-DOME

WED 30: Coney Hatch

SOFT ROCK CAFE

10151-103 Avenue, 425-8783

FRI 25-SAT 26: Dwayne Allen

T-REX

10102-180 Street, 481-TREX

THU 24: Harlequin

THU 31: Coney Hatch

YESTERDAY'S LOUNGE

112-205 Carnegie Dr., St. Albert,

459-0295

FRI 25-SAT 26: Dead Famous

FRI 1-SAT 2: C.C. Johnson & the Motel Sound

JAZZ MUSIC

GOODFELLOWS

10160-100A Street,

428-8887

FRI 25-SAT 26: Shelly Jones

FRI 1-SAT 2: Kennedy Jensen

HELLO DELI

10726-124 Street, 454-8527

THU 24: The Judi Singh Quartet

THU 31: The Helen Magerowski Quartet

JAZZ BEAN

10322-111 Street, 424-6182

SAT 26: Lori Biimonte Trio

SELECT RESTAURANT & BAR

10180-101 Street, 429-2752

FRI 25-SAT 26: P.J. Perry Quintet

FRI 1-SAT 2: Maria Manna Quartet

ROSIE'S BAR & GRILL

10475-80 Avenue, 439-7211

every WED: Jazz Open Stage Hosted by John Gray

WINE STREET

10815 Jasper Avenue, 448-0037

FRI 25-SAT 26: Helen Magerowski



The Super Friendz, appearing at People's Aug. 25

LOCAL PUBS

BAM BAM'S

7522-178 St., 481-7474

CROWN & DERBY

NEIGHBORHOOD INN

13103-Fort Road,

478-2971

THU 24-SAT 26: Bobby Cameron

THU 31-SAT 2: Leigh Fresen

ELEPHANT AND CASTLE

Eaton Centre, 424-4555

every TUE-SAT: Dave Hebert

ELEPHANT AND CASTLE

WEM.

444-3555

every TUE-SAT: Brad Scott

HARVESTER PUB

17803 Stony Plain Rd.

484-8000

every FRI: Karaoke

MICKEY FINN'S

10511-82 Avenue, 439-9859

THU 24: Fringe Binge SPCA Fundraiser

SUN 27: Open stage, Mike Spazboj

WED 30: Painted Thin

THE RAVEN PUB

83 Avenue & Calgary Trail North, 436-1569

THU 24: Tom's Flashback Review

FRI 25-SUN 27: The Moving Bears

RAY'S SALOON

15211-111 Ave.,

484-0918

every FRI: Karaoke

XWEEK

10143-50 Street, 466-8069

FRI 25-SAT 26: Duff Robinson

WE COMEDY

GOODFELLOWS

10160-100A Street,

428-8887

every SUN: Live Comedy

MUSTANG SALOON

16648-109 Avenue, 444-7474

every MON: Comedy Night

YUK YUK'S

Bourbon St., West Edmonton Mall.

481-9857

every TUE: The Improv

every SUN: Vaudeville Variety Revival

THU 24-SUN 26: Patrick Spring, Paul Smith

Stan Thomson

SUN 27: Rick Bronson

WED 30-SUN 3: John Byner

Photo: Catherine Stockhouse

PEOPLES

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PEOPLE PLAYING MUSIC

plus SOFT

FRIDAY 25

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Rodger Stanley & the Kingtones

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with Ken Hamm

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SORRY, NO MINORS • CANNOT BE USED WITH OTHER DISCOUNTS

DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line: 439-1305

AUG 24 THU

THE 14 KARAT FRINGE

Old Strathcona area, 448-9000

North America's largest Fringe theatrical event with 160 shows

Time: 12:00pm-12am

Tix: prices vary by show. Some events are free

GREASE THE MUSICAL

Jubilee Auditorium, 11455-87 Avenue,

451-8000

Features Adrian Zihmed (TJ Hooker), Dody Goodman (original movie), and Don Most (Ralph Malph of Happy Days)

Time: 8:00pm

Tix: \$39-\$59

AUG 25 FRI

ALL AGES ALTERNATIVE SHOW

The Junkyard, 10831-101 Street,

451-5303

Featuring Blindsight, Jaded, the Systematics, and the Lackeys

Time: doors at 7:00pm, show at 8:00pm

Tix: \$5

FIDDLE FUNRAISER SHOW AND

RAFFLE

Fiddler's Roost, 8906-99 Street, 477-1586

Come on out and support Old Time Fiddling

Time: 7:30pm

Tix: \$10

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HARVEST FAIR

Fort Edmonton Park

Whitemud & Fox Drive, 496-8787

An old time Threshing Bee for all ages

Time: 10:00am-6:00pm

Admission: \$3 25-50

AUG 26 SAT

GREASE THE MUSICAL

Jubilee Auditorium, 11455-87 Avenue,

451-8000

Features Adrian Zihmed (TJ Hooker), Dody Goodman (original movie), and Don Most (Ralph Malph of Happy Days)

Time: 2:00 & 8:00pm

Tix: \$39-\$59

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Old Strathcona area,

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with 160 shows

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T.A.L.E.S. OFF-FRINGE

Orlando Books, 10640-82 Avenue,

432-7633

The Alberta League Encouraging Storytelling spins some yarns

Time: 7:30pm

Admission is free

AUG 27 SUN

GREASE THE MUSICAL

Jubilee Auditorium, 11455-87 Avenue,

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AUG 28 MON

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Time: 12:00pm-12am
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MARVEL COLLEGE CELEBRATES ITS 70TH ANNIVERSARY

10018-106 Street, 429-4407

25 cent haircuts, historical displays, barbershop quartets, and tours

Admission is free

OLD TIME COUNTRY FAIR

Little White School, 2 Madonna Drive, St. Albert, 459-0198

Featuring craft displays and contests

Time: 11:00am-8:00pm

Admission is free

AUG 29 TUE

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AUG 30 WED

EDMONTON FILM SOCIETY PRESENTS THE PIRATE

Provincial Museum,

102 Avenue & 128 Street, 453-9100

A 1948 tongue in cheek musical featuring Gene Kelly and Judy Garland

Time: 8:00pm

Tix: \$2-4

AUG 31 THU

COMEDIAN JOHN BYNER

Yuk Yuk's, Bourbon Street, West Edmonton Mall, 481-9857

Still Bizarre after all these years?

Time: 7:30pm

Tix: \$15

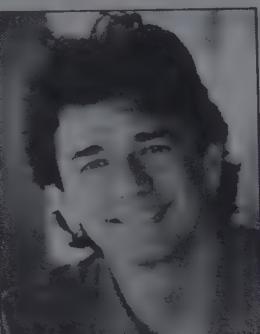
EDMONTON SYMPHONY ORCHESTRA'S SYMPHONY UNDER THE SKY

Heritage Amphitheatre, Hawrelak Park, 428-1414

Five day classical music festival. Featuring local and guest artists

Time: 7:00 pm

Tix: pass \$45, tix \$10, \$8, \$5



Adrian Zmed, part of the cast of Grease (until Aug. 27).

EVENTS ETC.

GALLERIES • THEATRE • LITERARY EVENTS • MEETINGS • KIDS STUFF • VARIETY

Events Etc. listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Fax Line: 439-1305

ART GALLERIES

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

18 RINCY THINGS: THE ART OF THE TELEPHONE

18 Alberta Craft Council Member artisans have customized 18 telephones. Until Aug 27

CONFRONTING STEREOTYPES: Three exhibits that can be seen to hold a mirror up to the cultures which the artists live

SAVAGE CRACKS: AFTER IMAGES, GERALD MCMASTER

Toys, feathers, comic books and a portion of Bedrock Chewing Tobacco are some of the objects and images that McMaster draws into his study of how stereotypical images evolve and become entrenched in a society. Until Aug 27

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

CORF: Paintings, drawings & sculptures by David LaRiviere. Until Sept 16

LATITUDE 53 GALLERY

10137-104 St. 423-5353

OUT OF CANADA: DISPLACED, Art by four

immigrant artists. Until Sept 28

AL'LORA GALLERIA

10563 Kingsway Ave., 424-4499

TO THE SKY & ANCIENT PLACES: Works by Aaron Anderson. Until Aug 31

ARTLINE

Edmonton Centre, lower level, 426-4520

New location. Works by Saskia Arts (Europe), Steve Motts (Calgary) & Dale Voeklander (Vancouver), Margery Edmund (Edmonton), Steven Booth, (Edmonton), Gary Todd (Edmonton). Until Aug 31

ELECTRICAL DESIGN STUDIO

12419 Stony Plain Road, 482-1402

FEUERS ET VACHES: Watercolors by Karen Gutsch

Until Sept 9

THE FRINGE GALLERY

101 Spiney Spot 10516 Whyte Avenue, 432-0240

Man Floor: SACRED SPACES: Mixed media works by Bobbi Wendland, Thru Aug. Recent works by Jill Hiscox. Until Sept

Basement: DOMINION: Installation by Daryl Rydman. Aug-Sept.

IML (LED SHAM)

10524-82 Ave., 433-6834

Special display celebrating the Fringe. Masks, jester & Stratcona Prince. Until Aug 27. New

water colours by Pauline Pike. Aug 28-Sept 14

KATHLEEN LAVERTY GALLERY

10411-12 St., 488-3619

VISIONS OF ALBERTA: Richard Yates, John Snow, Ken Christopher, Nancy Jayne Cawkwell. Until Aug 31.

MCMULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211

PARTNERSHIP: Multi-media exhibit of work from

Strathcona Composite High School and University of Alberta Hospital staff. Until Sept 1

SUGARBOwl CAFE ON 124 ST

10724-124 St.

A variety of photographic prints by 'The Group. Several' Until Sept 18.

WEST END

12308 Jasper Ave., 488-4892

Recent acquisitions, Sylvain Voyer, W.H. Webb

Alan Bateman, Don Toney, Stewart Steinbauer

Until Aug 31

GALLERY ARTIST

Callidring Square, 6717-177 St., 487-6559

Watercolours-Past & Present. Traditional. Style Still life clowns, florals, etc. by artist Jim Birn

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ARTISTICALLY SPEAKING

BEARCLAW
10403-124 St, 482-1204

Gallery artists.

BUGERA/KMET

10114-123 St, 482-2854.

Rotating show of gallery artist. Until Sept 15.

COMMERCE PLACE GALLERY

10155-102 St, 426-4035

MORE MYTHS: Drawings of mythological sculptures by John Freeman. Until Aug 31.

DOUGLAS & DEER

10332-124 St, 488-4445

Calligraphy. Until Sept 15.

EAGLE ONE GALLERY

9260A Argyle Rd, 435-5384

Current members group show.

THE FRONT

12312 Jasper Ave, 488-2952

Gallery artists.

HENRY'S

9551-78 Ave 432-1795

Various artists.

NOBLE CACTUS

10752-124 St, 455-9922

American Southwest original art and prints.

PITT GALLERIES

Basement 10116-124 St, 488-4274, 444-0086

Non-profit art show, various local artists. Pop,

gothic, abstract art and architectural design,

including paintings, sculptures & furniture

ROWLES & PARHAM DESIGN GALLERY

Royal LePage Building, 10130-103 St, 426-

4035

Clay sculptures by Pat Matheson, steel sculptures

by Michael Brae.

SERENDIPITY GALLERY

9860-90 Ave, 433-9388

Featuring artwork by Jorge Figueroa, Richard

Rogers, Barbara Wenzel. Wood sculpture by

Larry Andrewoff. Thru Aug.

VANDERLEE

10344-134 St, 452-0286

Abstract paintings by Edmonton artist Terrence

Keller. Aug. 26, Sept 18.

VOTIV DESIGN GALLERY

10041-102 St, 426-7609

Kathleen Todoruk - Codiva gowns, velvet cloaks,

James Dennis - sculpted metal, tables, vases; Neil

Schmidt - paintings, furniture, accessories; Daryl

McMahon - funky furniture, jewelry.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave, 453-1078

Display of vintage aircraft, history of Alberta

aviation and its pioneers. Open Mon-Sat.

ALBERTA RAILWAY MUSEUM

24215-34 St, 472-6229

Housed in the railway station built at St Albert in

1909, artifacts representing technology and history

of western Canadian railways. **THE TRACK GANG**: Photograph exhibit. Open daily. Until Sept 5.

CLE(1891) RAILWAY MUSEUM

10447-86 Ave, 433-9739

A replica of the 1891 station. Feature historical

photos, costumes & artifacts. Open Tues-Sat

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

MacLean Hall, 10425-99 Ave, 422-1970

THE SCHOOL LIBRARY: Browse through old

textbooks and yearbooks.

JOHN WALTER MUSEUM

Kinsmen Park, 496-7275

Open every Sun 1-5pm for the summer.

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St. Albert Place, 5 St. Anne St. St. Albert, 459-

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A FUTURE DEFINED: CANADA FROM 1849-1873:

Watercolors, prints, historic photographs, journal

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TREASURES OF YESTERDAY: Beautiful dolls,

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22845-102 Ave, 453-9131

EDMONTON'S HISTORIC NEIGHBORHOODS. In

Celebration of Edmonton's Bicentenary a display

of black and white photographs that tell the unique

stories. "The End of the Steel" until Aug 21. "Eda

Owen, Edmonton's Weatherlady" Aug 24-Oct 4.

REYNOLDS-ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.

RESCUE ME! A brigade of bright red vintage fire

engines and rescue equipment. Until Oct 15.

UKRAINIAN MUSEUM OF CANADA

St. John's Auditorium, 10611-110 Ave, 425-

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LILL'S SUPER DISCOUNTS

GUITARS • AMPLIFIERS • KEYBOARDS • DRUMS
PA & RECORDING EQUIPMENT • ACCESSORIES
SALES • SERVICE • RENTALS • CONSIGNMENTS
BUY • SELL • TRADE • RENT

★★ MUSIC LESSONS ★★

- PRIVATE LESSONS OFFERED
- BY QUALIFIED INSTRUCTORS
- TO STUDENTS OF ANY AGE
- AND MUSICAL ABILITY ON
- MOST INSTRUMENTS & VOICE



433-1822

433-0138

10648 - 82 Avenue, Edmonton

FITNESS & HEALTH

You suffer from recurrent genital herpes? Would you like to participate in a research study? Participants are wanted for a confidential research study of a new topical medication for treatment of genital herpes. Call the research office in the Division of Infectious Diseases at the University of Alberta 492-6945 for details of this study. Participants will be reimbursed for their time and expenses necessary for their participation in this study.

SJ0818

YO-THERAPEUTICS MASSAGE at 10432 13 St. or Mobile. For appl. Ph 991-5639. Experience Vitality and Health with a massage.

SJ0831

MOTORCYCLES FOR SALE

Edmonton Safety Council Motor cycle training Course. Motorcycles provided. All 462-7300 for more information.

SJ0825

FOR SALE

Wage Sale (from hell!). Must sell all! Way cool stuff ranging from typical household baymacamatics to all kinds of kitsch, religious items, antiques, little appliances, art, games, gadgets, electronic stuff and more junk. Parts Aug. 25 (5-9 pm) Sat Aug. 26 (9am-4pm) Sun Aug. 27 (10am-4pm) at 6504-92 Ave. SJ0824

Helen's Collectible Estate Sale, 11302-80 N., 474-4828. Celebrating 200 years of Edmonton in a 1906 building. Spring sale on collectibles. Lamps, linens, jewelry, paintings, & mega souvenirs, 1940's patterned clothes.

SJ0824

MOVING/HAULING

Relocation-moving-unusual errands. Pickup truck driver for hire. \$20 per hour.

Any Truck Mon.-Sat. 425-1489.

SJ0831

REAL ESTATE

Own your own place! Lower interest rates & own paymt's — Gavin Edmiston, Re/Max, 52-5000 8th St. Edmiston@freenet.edmonton.ab.ca

SJ0831

HOUSES FOR RENT

RENT/OWN Did you know that for \$1000 down

O.A.C. and approximately

\$550/month, you can own your

own home - including appliances?

Phone Dennis at 440-1827

SJ0831/R/O

CARS FOR RENT

A VW WESTFALIA CAMPER VAN — ADVENTURE AWAITS! 4-speed, sleeps 4 comfortably, c/w: fridge, stove, sink, window coverings, awning, and a custom-made winter cover. Must sell. Asking \$10,500 obo. Call 70-9036.

NA0824

APARTMENTS FOR RENT

Bedroom basement suite, washer & dry, garage, parking, no smoking, see @ 10530-8 Ave. Call Mike (H) 439-0690 (W) 434-8555. SJ0824

The bedroom suite near Grant MacEwan \$300. per month. Ph. 428-3851 (to see.)

SJ0803

SHARED ACCOMMODATION

2 roomates wanted: 5 bdrm, 6 app, 1 1/2 bath, express dwntn, U of bus. \$175 mo + util. Ian, 469-5462.

SJ0824

2 roomates wanted: 5 bdrm, 6 app, 1 1/2 bath, express dwntn, U of bus. \$175 mo + util. Ian, 469-5462.

SJ0824

Private Basement Suite avl. in single resident house. Artists welcome. Near Westmount, NAIT, GMCC. \$250+utilities. Phone 454-3562. SJ0817

M/F to share bsmt suite in house, 99 St. & 84 Ave., non-smoker pref. \$100 DD, \$200 month plus utilities. Clean, furnished, washer/dryer, full kitchen, bath. Ph 433-4647.

SJ0814

Westmount. Semi-furnished, cozy house, 3 rooms available. Starting at \$175+ utilities. Mariani, 455-2863.

SJ0824

MILL CREEK clean, cool Ren. House Gar. Fully furn. m/f 18-25 pref. Perfect for groovy U of A student. \$250 + util. 463-6909.

SJ0817

Need: Responsible, relaxed & environmentally friendly individual to rent a room 4 doors from the Mill Creek Ravine. Have: laundry facilities, bedroom ceiling fan, parking pad, 3 kittens, tons of natural light, hardwood floors, backyard deck, organic garden, quiet neighbourhood, entertainment centre, renovated home at 9630-85 Avenue. Shared utilities and household chores. Rent \$250; call Tam at 432-9151.

SJ0817

One bedroom for rent in existing house with two musicians. Jam space available in basement. A must-see. Southside, 439-8418. SJ0817

Gay/Gay+roomate(s) wanted. \$400 with utilities. Large room. No pets, n/s pref. Martin at 452-0284 to view.

SJ0831

Female wanted to share 2 bdr mn fl of hse, near univ \$300/\$300 dep 1/3 util. Avail. Aug 1. Laura 988-6833.

SJ0727

No women with black hair responded I still believe an attractive woman between 20-35, would like to start anew. Room to let in a nice house nr Southgate. PO Box 4056. Edmtn, TEE 458.

SJ0824

Two professionals want to share home with third, m/f. Large character home, close to DT, LRT and river. Shared responsibilities. Gay positive. Brent 497-7059.

SJ0824

Wanted — Roommate. 2 bedroom apt Old Strathcona \$300. Non-smoker, leave message 439-2450.

SJ0824

Male looking for 2 females to share executive townhouse, SE, Millwoods. Quiet, must love cats. Call 450-4988.

SJ0824

Male smoker has cozy 2 bdrm north side home LRT is 5 blocks, fdeak, garden Nat reliable person required. Ph 471-2620.

SJ0824

FOOD

Vegetables for sale or some U-Pick Peas, carrots, potatoes, cucumbers, etc. Brennies 16580-5 St. 473-7733, U pick Peas & Beans.

SJ0825

RASPBERRIES

You pick — We pick, in city. Ph. 472-9080. SJ0824

Raspberries U-pick S. Edm. \$750/4L. Mon-Fri. 929-5172. Appointments recommended.

SJ0824

Raspberries \$5/4L pail — you pick; new potatoes. Hwy 16X West to Allan Beach Rd. N. 1 km 963-3382.

SJ0818

U-PICK GORGEOUS Alberta Sun-drenched Sweet Juicy STRAWBERRIES in season NOW open daily. Call ahead. Ph 921-2272 Prairie Garden. 20 mins north of Edmtn. Hwy 28 Bon Accord.

SJ0824

LANDSCAPING

Plants for sale — Good prices, annuals, perennials. Corner 67 Ave & 105 St. 10-8 PM.

TG0814

Beautiful Flower Gardens Design planting, maintenance, instruction. Shrubs, perennials, annuals, roses, spring bulbs, water gardens. Quotations free 435-2764.

SJ0824

Landscape Woodchip \$10/cubic yard 440-2195

SJ0824

VEGETARIANS WANTED

Attn young vegetarians of Edmonton! Do you feel isolated because of your dietary choice? Do your family and friends think you're weird because you don't eat meat? Would you like to meet other young vegetarians for support, info, and social activities? Vegetarians of Alberta Association is forming a youth group for people age 15-23. Call Tracey at 439-8725 or 440-4104.

SJ0824

BUSINESS OPPORTUNITIES

Do you want to acquire your Worldwide long-distance phone calling "FREE"? (No Phone Bills) and earn a Substantial Second Income? Simple, Easy, P/T/F/T, one time only \$50.00 US Investment. A great MLM Co. Details call: June 1 (403)488-3700 or Darrel (403)456-4622.

SJ0824

How you can make up to \$200,000 in 60 days at home in your spare time! For your FREE report send SASE to October Concept, 29 Milburn Crescent, Sherwood Park, AB, T8A 0T9.

SJ0803

SHARED ACCOMMODATION

2 roomates wanted: 5 bdrm, 6 app, 1 1/2 bath, express dwntn, U of bus. \$175 mo + util. Ian, 469-5462.

SJ0824

CAREER DEVELOPMENT

FREE PROGRAM La Société éducative de l'Alberta offre une formation de Commissaires/Bilingues à partir du 28 Août 1995 pour 31 semaines. Contactez le plus tôt possible Suzanne Corneau. 468-6983. SJ0824

BOOKKEEPING/ACCOUNTING

Bookkeeping for small business, from monthly statements to year-end trial balance. Free initial consultation. Call Paul at 425-0983. SJ0824

COMPUTERS

IBM 486SX clw color monitor, internal modem, MS-dos56, win 3.1, works \$1350, call Evangs, 486-3836.

SJ0824

COMPUTER SERVICES

DOS/Windows computer & software installations by University computing student. Call Jared at 462-2033.

SJ0818

EMPLOYMENT OPPORTUNITIES

Experienced Senior Account Manager needed to handle and grow current accounts in publishing industry. Excellent base plus commission. Fax resume to M. Fleming. SEE Communications 439-1305.

MF0824

BAND CONDUCTOR WANTED

St. Albert Community Band requires Musical Director for 95-96 season. Resumes to: 1 Essex Close, St. Albert. (459-7384) Salary negotiable. Deadline Sept. 15.

SJ0818

No women with black hair responded I still believe an attractive woman between 20-35, would like to start anew. Room to let in a nice house nr Southgate. PO Box 4056. Edmtn, TEE 458.

SJ0824

Two professionals want to share home with third, m/f. Large character home, close to DT, LRT and river. Shared responsibilities. Gay positive. Brent 497-7059.

SJ0824

Wanted — Roommate. 2 bedroom apt Old Strathcona \$300. Non-smoker, leave message 439-2450.

SJ0824

Male looking for 2 females to share executive townhouse, SE, Millwoods. Quiet, must love cats. Call 450-4988.

SJ0824

Male smoker has cozy 2 bdrm north side home LRT is 5 blocks, fdeak, garden Nat reliable person required. Ph 471-2620.

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DESTINY

DATELINE

CANADA WIDE

DIRECT

CONNECTIONS Singles

FOR Couples

Special Interest

DESTINY AWAITS YOUR CALL

1-900-451-4169

SET SAIL INTO YOUR FUTURE FOR ONLY 2.99/MIN
MUST BE 18 OR OLDER TO ACCESS THIS SERVICE

24 HRS

RIDES

Person wanted to share driving and expenses from Edmonton to Montreal, early September. Gerry, 439-6273.

SJ0824

Planning a trip and have no transportation? Visiting your parents across this great nation? For the answer to this there's really no complication: advertise in SEE, there's no radiation! (Well, they can't all be gems.)

SJ0824

VOLUNTEERS

The Distress Line: This essential service requires exceptional people. Can you spare 4 hours a week plus a midnight shift monthly? We provide 50 hours of comprehensive training and an exciting and rewarding life experience. Next training starts in September. Call The Support Network, 482-0196.

MARSH

Help keep Alberta Ballet on its Toes!! Have fun meet people and earn tickets/merchandise while volunteering for one of Canada's most exciting dance companies! Phone Diane at 428-6839.

HAN0314B

Help the Alberta Committee of Citizens with Disabilities "THINK ABILITY": pleasant volunteering selling raffle tickets — various malls. Contact: Hollie Anne 488-9088.

SJ1110

Da Camera Singers, a well established chamber choir, is seeking volunteers to fulfil the positions of Treasurer and Concert Manager for our 1995-1996 season. Please contact Rosemarie at 458-3296.

SJ0914

Tree huggers! Western Canada Wilderness Committee needs lots of volunteers & canvassers. Phone 433-5323, leave names & ph #.

RG9999

Caring individuals needed to volunteer as tutor/mentor 2-3 hours a week. Unique opportunities available. Training provided. Call the Edmonton YMCA at 429-1991.

SJ0914

MARKET

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One Phone Call. Infinite Possibilities.



Call now. And get on-line to one of the most thrilling experiences in the city...

Listen to "The Night Exchange". Just pick up the phone, emerge right in and prepare for an unimaginable experience. Within 90 seconds you can safely connect with other callers - instantly by exchanging messages or choosing one-to-one conversations with men or women all looking

for the same things you are. It's always free to call; it's absolutely free for women, and you never have to reveal your phone number. Men can leave messages or connect with

other callers for less than the cost of a drink.

The Night Exchange is an extraordinary meeting of the minds - Liberating, exhilarating, scintillating...Call now.

THE NIGHT EXCHANGE 24 HOURS A DAY

Women call
944-0455
Absolutely free for women
Men call
944-0444
† Free 3 hour trial membership
Enter calling code #30

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service.
Adults 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area. †First time members only.

REAL-LIFE TELEPERSONALS™ PRESENTS:

"The 1st call" Spring 1992

HE SAID

WAYNE LAM - 34,
industrial engineer, incredibly
enthusiastic singer, and 100%
genuine Telepersonals user.

"I called Telepersonals after another wonderful, fulfilling night in the bars.

Seriously, I just wasn't meeting the right people. So I finally had the perfect reason to call Telepersonals: I knew I could do better! I did feel nervous and really had no idea what to expect. I didn't even respond to ads that first time. I just listened. But you know what? I soon found that the system's an absolute blast - there are some pretty amazing people out there. That's why I agreed to do this ad campaign: I've met about 30 wonderful women!"

(For the rest of Wayne's story
call 944-0500 and follow the prompts)



Just Call...

Telepersonals™
944-0500 FREE TO CALL!

Enter calling code #23

- Free to call* now - 24 hours a day
- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
- Absolutely free for women

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service.
Adults 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area.

Women Seeking Men

This is Beverly. I'm 37 yrs. old, attractive. I've been divorced for three years. I'm professionally employed, very independent & like a variety of activities. I've two sons, 9 & 11 yrs. old. I'm a light dress & like a woman. I'm a non-smoker. I'm trying to live a healthy lifestyle & build a future. I'm looking for a man who's attracted to me. I love cuddling being affectionate & spoiling him & expect some of the same things. I'm a professional, intellectual, with common interests who knows where he's going. Is into a healthy lifestyle. If interested & feel you've some good personal characteristics, are not married, divorced & ready for bigger things, call Box 8410.

This is Maria. I'm from Portugal & I have long brown hair & brown eyes. I'm 24 yrs. old & I'm separated with a son. I'm studying English at school & my goal is to become a nurse. I don't have much time to go out & am trying to find someone who likes to go out for movies or a coffee just to chat. If interested, call Box 8410.

This is Ria. I'm 22 yrs. old, 5'3" tall & have long sandy blonde hair & green eyes. I'm a good sense of humor & am fun to be with. I like the outdoors, camping & fishing. I train horses & am furthering my education. I like singing country music, but listen to every thing. I like to read, write, play on the computer & do a lot of things. If you'd like to talk, call Box 7262.

This is Brenda. I'm 36 yrs. old, very young at heart, 5'1", 135 lbs. & short brown hair. I keep in good shape by playing volleyball, cycling & walking. I'm a very independent person & my life is quite busy between working full time, caring for my children & home & doing various volunteer activities. I'm looking for someone special to share my life with. I'm a very caring, spontaneous, energetic, fun loving & romantic person. Some activities I enjoy are camping & spending time with my family, going to country or rock & roll music, etc. I also enjoy having friends over to visit or curling up on a couch with someone special & watching a movie. I'm looking for someone who has some of the same qualities I have. He must enjoy kids & love to laugh & have a good time. I also prefer a non-smoker. Call Box 6719.

This is Val. I'm a sincere, hardworking lady. 35 yrs. old, 5'4", 105 lbs. & I have long auburn hair & brown eyes. I'm interested in meeting someone who knows how to enjoy the simple things in life. If you're a good sport & not into mind games, call Box 5749.

Top 30 Just Listen!

He Says: "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer
ACTUAL TESTIMONIAL

She Says: You can get to know someone before you ever meet." -Della Martin
ACTUAL TESTIMONIAL

Listen Free!

Call and listen FREE to these and 1,000s more inviting messages. No cost, no commitment, no hassles. You're in control. Place your own ad FREE! Get a FREE mailbox! If you decide to chat, or send or pick up a message it's as low as 4¢ per minute (absolutely FREE for women). You can join the system instantly whenever you want.

Just dial (403) 944-0500 and

follow the easy voice prompts.

Just call!

Telepersonals™
944-0500 FREE TO CALL!

Enter calling code 491

Men Seeking Women

This is Tom. I'm a professional male, 32 yrs. old, 5' tall, very fit, active. I'm very friendly & open-minded to a point & easy to get along with. I'm looking for females for a long term friendship & maybe an intimate relationship if it develops further. If you're not into head games & looking for somebody who's honest. Call Box 1589.

This is Brian. I'm 34 yrs. old, 5'7", 180 lbs. & I have brown hair & brown eyes. I'm looking for a lady who's attractive, with a slim to medium build. 20 to 40. I'm not into drugs or the bar scene. I'd like to have a very discrete & safe sexual relationship with just one woman on a long term basis. Call Box 3379.

I'm 32 yrs. old, 5'11" tall, 180 lbs. & I have brown hair & green eyes. I know what extreme fitness is all about. I love the outdoors, camping, rain or shine. I'm on a quest to find a very romantic, exciting woman with a positive attitude. Someone I can grow old with. I'll find you. I'm a knight with lots of dimmed armour. It's still intact. Hopefully we'll link up & I'll rescue you from your tower. Call Box 7128.

I'm a white male, 24 yrs. old, 6' tall, considered to be very good-looking. I'm searching for a discreet encounter with someone who's nice & considerate. I'm a friendly, easy going & enjoy almost any sport as I do; especially summer sports. Maybe we can talk & find time to get together. Call Box 1482.

My name is Cliff. I'm separated, 45 yrs. old, young, 185 lbs. & I have a moustache, curly hair & blue eyes. I'm looking for someone to spend some social & romantic times with. If interested, call Box 8248.

My name is Barry. I'm a lonely guy, 38 yrs. old, 5'11" tall, 150 lbs. & I have dark brown hair. I'm looking for a good girl & through our conversation I'm the most honest person on this planet. I'd love to find the second. I love talking & being quiet. I love intelligent movies. I love to laugh & feel the feel of the mountains & the warm touch of the sun. They say there's someone for everyone & have never been married. Call Box 5994.

This is Stephen. I'm a single white male, 35 yrs. old, 6' tall, 215 lbs. & I have dark brown hair, brown eyes & a close trimmed beard. I'm a non-smoker & social drinker, have no dependents & employed full time. I'm pretty easygoing & easy to get along with. I like golf, fishing, tennis, jogging, walking, swimming, art, with my camera, biking, movies, dancing, country music, quiet evenings at home, pretty well the basic stuff. I'm looking for that special lady. If you'd like to know more, call Box 8009.

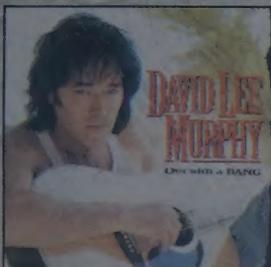
This is Bruce. I'm 5'11" tall, 180 lbs. clean-shaven, considered attractive. I have a muscular body, short brown hair & brown eyes. I'm very open-minded & into the S & D lifestyle. I've some experience in it & have some equipment & always looking to expand my horizon. I'm looking for someone to participate in an experiment. I'm also interested in sex & tax ed. Call Box 3029.

This is Tony. I'm 34 yrs. old, 5'8" tall, 180 lbs. & I have blond hair & blue eyes. I'm looking for a lady, 18 to 35. I'm into dining, dancing & romance. Call Box 5432.

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area.

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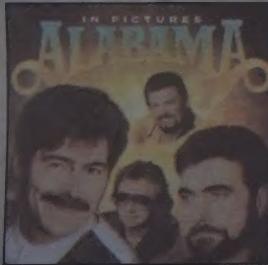


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